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high fidelity

FEBRUARY

THE MAGAZINE FOR MUSIC LISTENERS

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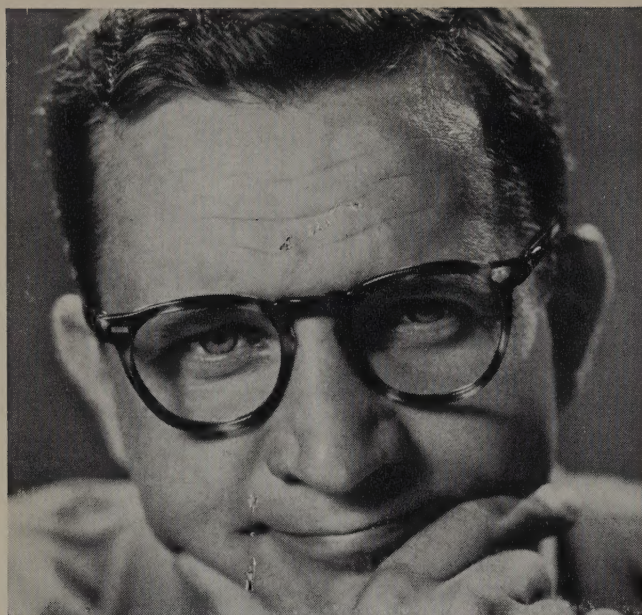
Dr. Reiner's Orchestra

by MARTIN MAYER

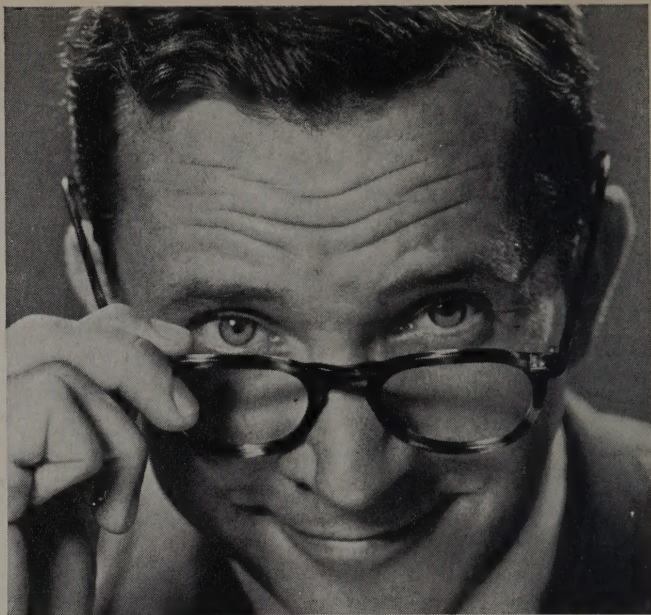
Big Bass from Small Boxes

by NORMAN H. CROWHURST

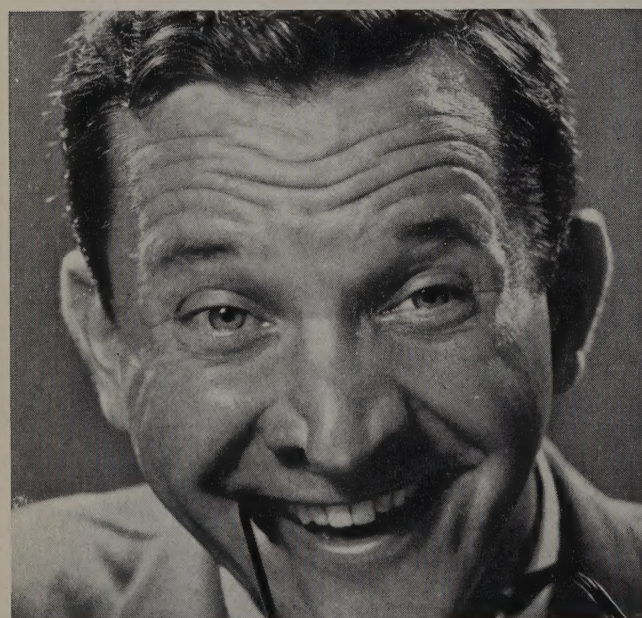




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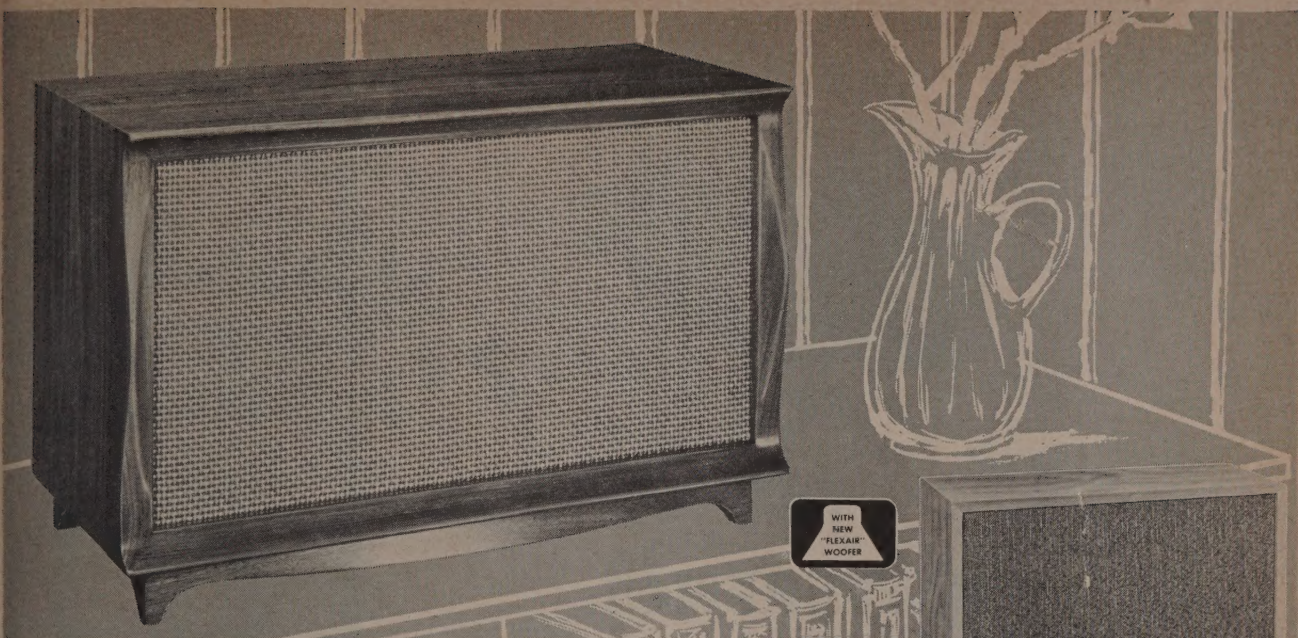


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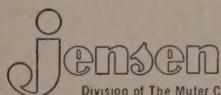
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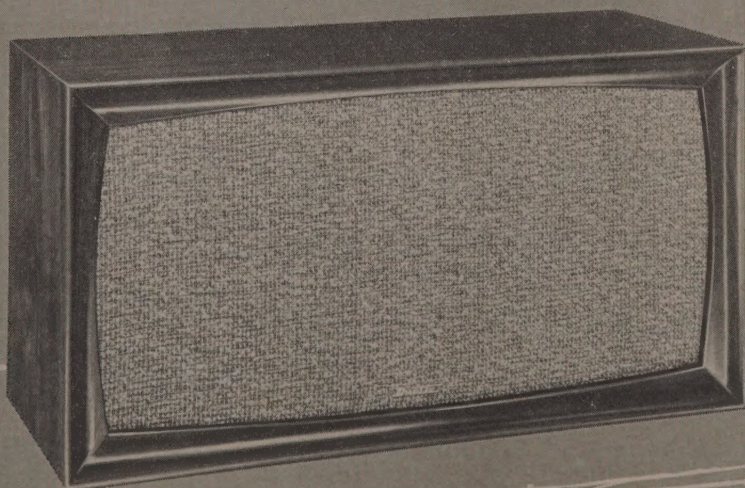
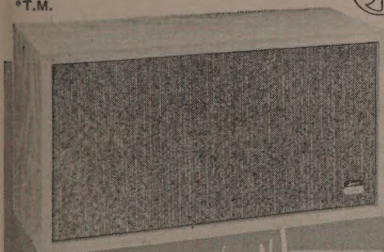


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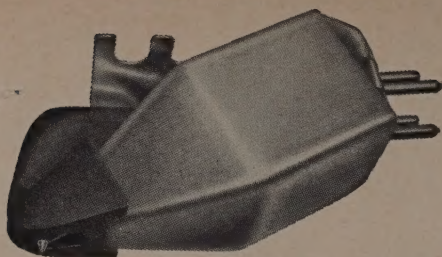
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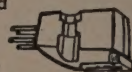
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FEBRUARY 1960

volume 10 number 2

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AUTHORitatively Speaking

Martin Mayer's *Madison Avenue*, U. S. A. was a best seller for many, many months—and not simply as a compendium of startling facts and figures about the advertising business. In that book the journalist's camera eye was abetted by the artist's insight. (Note: Mr. Mayer is also a novelist; see his recent *A Voice That Fills the House*, Simon & Schuster.) The same is true, we think, of the portrait of the Chicago Symphony and its conductor (p. 38), with which we lead off our annual "American orchestra" issue.

Brought up in the Middle West and now music critic of the *Chicago Sun-Times*, Robert C. Marsh can well be expected to be fully at home with "Music in the Midwest" (p. 42). He might also be assumed to be more than a bit partial. He isn't. Mr. Marsh traveled East to Harvard—and farther East to even more ancient seats of learning (i.e., the Universities of Oxford and of Cambridge). We might add, too, that Mrs. Marsh is a New York Irish-Yankee, red-haired, blue-eyed, and possessed of a mind of her own. R. C. M.'s objectivity proved?

Norman H. Crowhurst had a beard long before Beatniks started flaunting them—and his is of the distinguished Officer-of-the-Royal-Navy variety anyway. Which may, or may not, be relevant to the fact that Mr. Crowhurst wears easily the role of elder statesman among audio authorities. HIGH FIDELITY's readers, who have known Crowhurst as guide and mentor for some years, may already have in their hands his latest book, *Hi-Fi Made Easy* (Gernsback Library Inc.), and they'll find here (p. 45) his latest words of straightforward explanation and practical advice.

Herbert Kupferberg, the *New York Herald Tribune's* Record Editor, doesn't stand at the pier waiting to kidnap European musical celebrities the moment they land on these shores, but in the natural course of events they often find themselves tête-à-tête with him. The pleasure, we expect, is mutual. At least that's the impression we have from reading Mr. Kupferberg's account of his recent interview with the Italian mezzo (and charming lady) Giulietta Simionato: see p. 49.

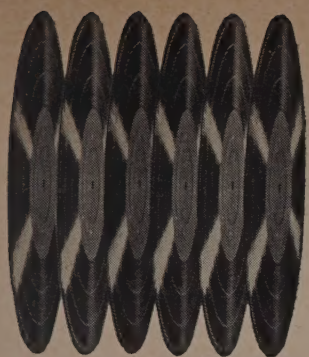
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- 564 GEORGE ANTHEIL: Opera: "The Wish." Moritz Bomhard, Director.
- 565 JUAN ORREGO-SALAS: Serenata Concertante, Op. 42. HAROLD SHAPERO: Credo for Orchestra. ROBERT MUCZYNSKI: Concerto No. 1 for Piano and Orchestra. (Robert Muczynski, Pianist).
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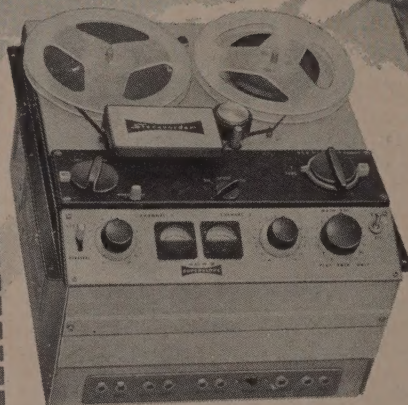
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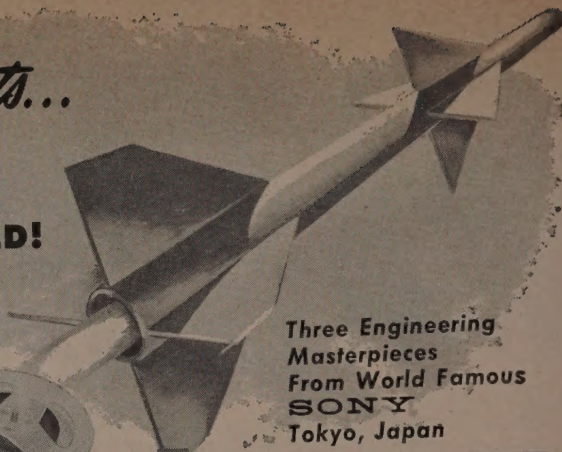
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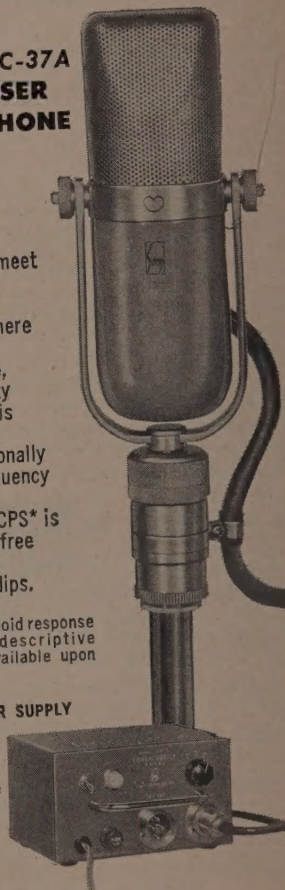
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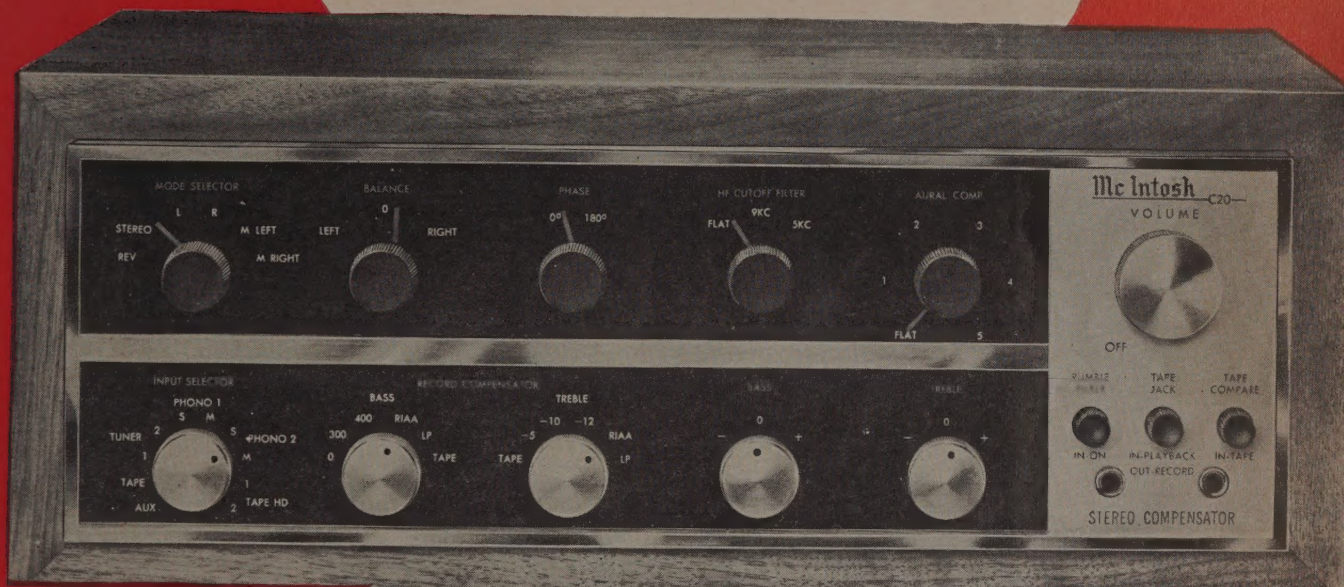
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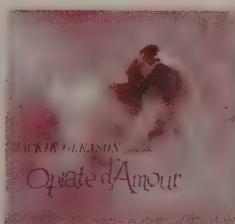
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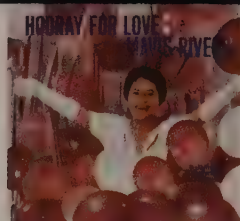
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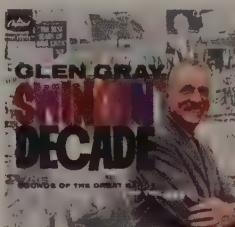
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LETTERS



Sonics and Stravinsky

SIR:
Though Stravinsky seems to be fairly well represented on disc, it seems to me that one of his greatest works (certainly the outstanding achievement of his middle period), the *Symphony of Psalms*, has met with some shabby treatment by the a & r men of late. Though three performances are listed in the current issue of the Schwann catalogue, and at least two provide remarkable insights into the score, none of them even vaguely suggests the power that is in these pages, through the deficiencies of their engineering.

It seems to me that both London and Columbia should have Ansermet and Stravinsky, respectively, re-record this work in the sonics it deserves.

Benjamin Folkman
Brooklyn, N. Y.

Distaff Demurs

SIR:
You might inform the hardened Mr. Charles H. Oakes of Birmingham, Alabama, that there are certain of us females who pay "hard cash" for HIGH FIDELITY and don't regard it exclusively as a man's magazine. As a matter of fact, it has been a valuable aid to me in selecting records and equipment here in this rather high-fidelity-less area.

Come now, Mr. Oakes, why not just put your exclusive on *Argosy* and *True*?

Mrs. John Heyneman
Fishtail, Mont.

Siegfried Stock Soaring

SIR:
May I add my vote for a complete *Siegfried* by describing a cast worthy of it?

Judging from Kirsten Flagstad's recent rendition of Fricka in *Das Rheingold* and her stunning recording of Sibelius' songs, I see no reason why she could not sing the brief but vital role of Brünnhilde. Mario del Monaco is always commenting that he would like to do some Wagner. Here is a

Continued on next page

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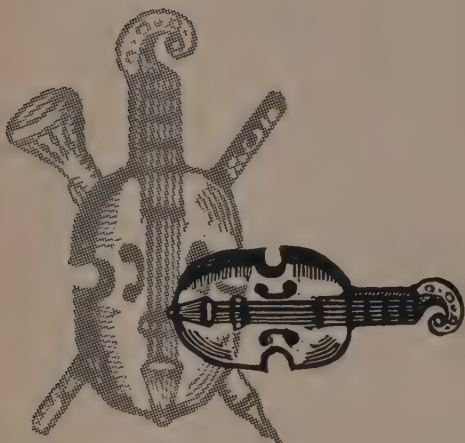
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LETTERS

Continued from preceding page

good role, Siegfried. Set Svanholm does not make an impressive hero. As for Mime—Paul Kuen was so good in that role in *Rheingold* that he will have to sing it here. A good conductor for Siegfried would be Hans Knappertsbusch, or maybe Herbert von Karajan should be given a try. And please, on five records, not six. Perhaps our long hoped for opera will take this country by storm, as *Rheingold* did.

Larry Osuna
Los Angeles, Calif.

The Old Guard Speaks

SIR:

In at least one respect, I am convinced that a return to the "good old days" is wholly desirable. Please let's go back to the manual sequence of the 78 rpms.

I can list several good reasons for manual sequence. First, think how much more convenient it would be! As each record of an album is played, it can be returned to its envelope, replaced in the album, and not handled again. Also, if I happen to be playing an opera, and should accidentally sit down on one of the discs, I would much prefer to lose all of Act I, than to lose the first and the last pages of the opera; or to lose all of Act II, than to lose the last half of Act I and the first half of Act III. Seems to me replacement of discs could be more easily effected, too.

Finally, record owners would be encouraged to give their discs better care, since they would be unable to stack them.

While I am about it, may I suggest also to the recording companies that some kind of pronunciation guide be instituted. Music audiences, music station announcers, and the artists themselves would be indebted to you. To be sure, George London, Glenn Gould, and the Robert Shaw Chorale seem to present no problems; the same cannot, apparently, be said of Hugues Cuenod, Hilde Rössl-Majdan, and the Chigi Quintet.

William N. Williams
Los Angeles, Calif.

CORRECTION

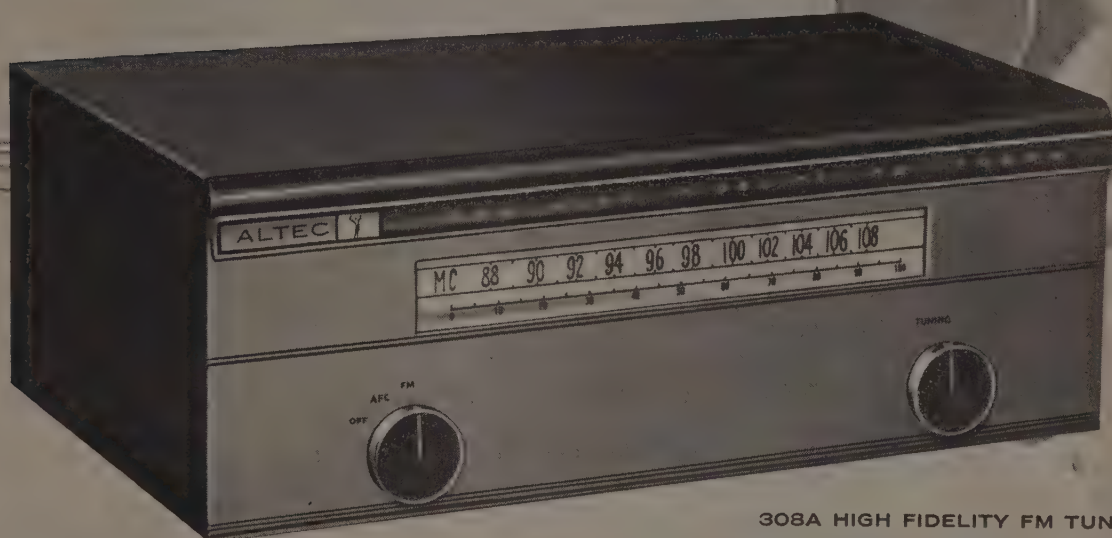
The price of the ALTEC 412B Biflex speaker advertised in our November issue was incorrectly listed as \$51.00. Correct price is \$54.00.

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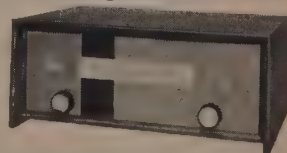
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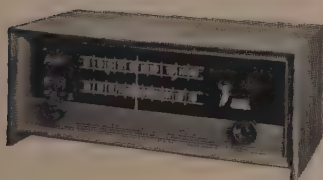
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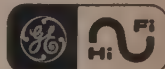
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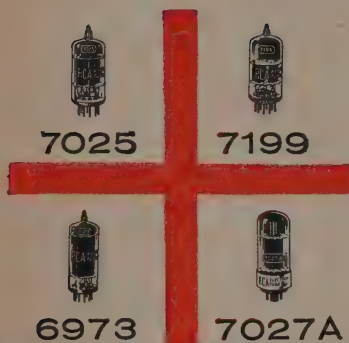


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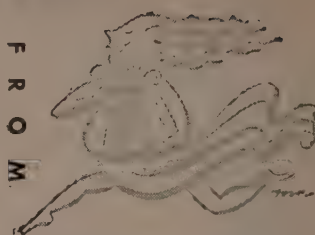
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Notes

FROM



Abroad

LONDON—To the great interest of some people here, inured to the protracted delays and frustrations attendant upon recording sessions, Yehudi Menuhin has recently given a remarkable demonstration of the "four-minute mile." One Friday night last fall Menuhin played his violin in Brussels. Immediately after the concert he set out by train-boat-train (having sworn never to fly) for England. He reached EMI's Abbey Road studios on Saturday at 10 a.m. and immediately plunged into Bach's six *Brandenburg* concertos, simultaneously leading his Bath Festival Orchestra and playing solo parts successively on violin, piccolo violin, and viola. The project occupied a single working week and was laced with one public concert in Festival Hall and rehearsals thereof, as well as a late-night television appearance.

By some oversight nothing had been said about the television engagement to Peter Andry, who had charge of the recordings. One evening when Menuhin, solo flute, harpsichord, and the rest were up to the knees in No. 5, technically one of the stiffest *Brandenburgs* to record, two strangers appeared in the studio.

"We have come to collect Mr. Menuhin," they said.

"Collect him for what?" inquired Andry.

"For TV. He's due on at nine o'clock."

"But you can't collect him. I shan't be finished with Mr. Menuhin for quite a while."

The prospects at the moment were that retouches to No. 5 might keep Menuhin and team busy until at least 10 p.m. Miraculously, No. 5 was played and taped to perfection at one go. At 8:52 p.m. Andry handed Menuhin over to the TV emissaries. These gentlemen bundled their catch into a car which waited, engine running, almost in the studio lobby and made him up for the screen during a journey to TV studios in Kingsway usually reckoned at fifteen minutes but accom-

Continued on page 22

**ACOUSTIC RESEARCH ANNOUNCES
A NEW AR SPEAKER SYSTEM,**

the **AR-2a**

The AR-2a consists of an AR-2 (ten-inch acoustic suspension woofer with a newly improved cone, and two five-inch cone tweeters) in combination with our 1 $\frac{3}{8}$ -inch dome-type super-tweeter (the same one used in the AR-3).

The AR-2 has earned a unique reputation in both home and professional use. The 1 $\frac{3}{8}$ -inch super-tweeter that converts the AR-2 to an AR-2a is our most nearly perfect driver—its performance, in the high treble range, conforms more closely to the ideal* than any of our other speaker drivers in their frequency ranges.

AR-2a prices range from \$109 to \$128, depending on cabinet finish. Except for the pine model, cabinets are finished on all four sides. Further information is available on request.



**On-axis response from 7,500 cps to 20,000 cps is $\pm 1\frac{1}{2}$ db; maintenance of excellent (although somewhat attenuated) response off-axis, both horizontally and vertically, is inherent in the use of the very small, stiff diaphragm as a direct-radiator.*

We invite you to hear this and other models of AR speakers at the AR Music Room, our permanent display on the west balcony of New York's Grand Central Terminal.

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Knight-Kits are an exclusive product of Allied Radio. Every Knight-Kit meets or exceeds published specifications, or we refund your money in full. You can have every confidence in the Knight-Kits you build.

Exclusive "Convenience Engineering" means easiest building—no previous electronic experience needed. Ingenious packaging and carding identifies all parts instantly and accurately; wire is pre-cut, stripped and color-coded; exclusive wall-sized diagrams and step-by-step instructions make assembly a marvel of simplicity. Building success is assured!



**Model
Y-774**

only
\$79⁵⁰

\$5 down

knight-kit Deluxe 40-Watt Stereo Amplifier Kit

Features: Full 40 watts of clean stereo sound • Two fully integrated, built-in preamps • Exceptional control versatility • Single knob channel balance and separate dual concentric tone controls for each channel • Full-frequency range center channel output for 3-speaker stereo system • Exclusive printed circuit switches for easy assembly • Outputs for stereo tape recording • Beautiful case in Cordovan gray vinyl plastic bonded to steel; Desert Beige and Sand Gold extruded aluminum escutcheon; 4 $\frac{1}{4}$ x 15 $\frac{1}{2}$ x 11 $\frac{1}{4}$ " • Shpg. wt., 23 lbs.

**Model
Y-731**

only
\$87⁵⁰

\$5 down

knight-kit Deluxe FM-AM Stereo Tuner Kit

Features: Separate FM and AM tuning sections, with moving-bar "magic eye" tuning indicator for each • Dynamic Sideband Regulation (DSR) on FM for purest, distortion-free reception • Sectionalized construction for easy addition of "built-in" multiplex • 2 $\frac{1}{2}$ μ v sensitivity • Double limiter-discriminator FM circuit—adjustable AFC • Precisely aligned RF and IF transformer in FM section • Styling matches 40-watt amplifier above; 4 $\frac{1}{4}$ x 15 $\frac{1}{2}$ x 12" • Shpg. wt., 18 lbs.

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NOTES FROM ABROAD

Continued from page 16

plished on this occasion in seven minutes flat.

On two discs, the Menuhin *Bran- denburg* series is expected to be on sale in America in September. In the case of No. 3, the "missing" middle movement, represented in the score by two chords, is supplied by an interpolated movement from one of the Bach violin and organ sonatas rescored for violin, viola, and harpsichord by Benjamin Britten.

More Opera-in-English. With the Sadler's Wells company EMI has signed a three-year contract to make not fewer than three records per year of opera and operetta in English. The records will be marketed in this country on the HMV label, in the U.S. on Capitol. The enterprise dates back to Norman Newell's discovery of the Wells *Merry Widow* production during its run at the Coliseum here. Hitherto Newell had contented himself with unearthing and promoting new pop talents for HMV. His Coliseum experience left him with a yearning for less ephemeral achievements. The *Widow* recording which he inspired has, at this writing, sold about 100,000 copies in the British Isles; a disc of highlights is due for release in America this April.

Under the new long-term contract, Newell has completed a *Madama Butterfly* highlights disc with Marie Collier (name part), Charles Craig (Pinkerton), and a relative Wells newcomer, Gwyn Griffiths (Sharpless). With Griffiths' singing I am unacquainted, but to my taste both Collier and Craig have first-rate *Butterfly* voices. Sadler's Wells and HMV alike diagnose a greater appetite for opera-in-English both overseas and at home than would be conceded by opera-in-the-original zealots. Next on Newell's list comes *La Bohème*; after that—maybe—*Hansel and Gretel*.

CHARLES REID

PARIS—Jean Cocteau's play *La Voix Humaine* is now thirty years old, and some of the cleverness creaks. But it is still probably the world's champion *tour de force* in its category. The action is close to zero. A young woman, alone on the stage, rises from a disordered bed and walks towards the bathroom. The telephone rings, and she answers it—for half an hour. One gathers she is talking to a man who has jilted her. She walks back to her bed and falls on it face down. The telephone drops heavily from her lifeless hand. *Voilà*.

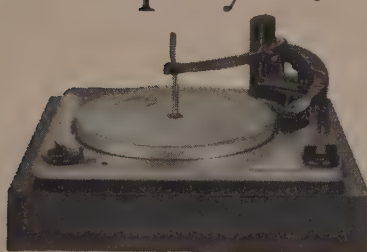
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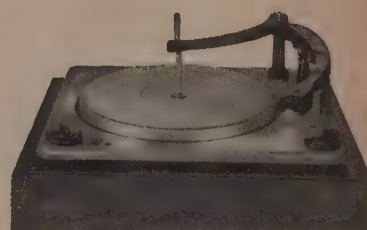
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The Constellation, Model TC-99—\$59.50



The Continental II, Model TSC-840—\$49.50



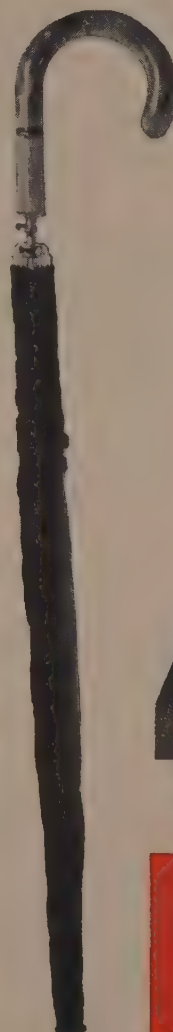
The Coronation II, Model TSC-740—\$42.50
*The Conquest II, Model TSC-640—\$38.50



Transcription Turntable, Model 4TR-200—\$49.50

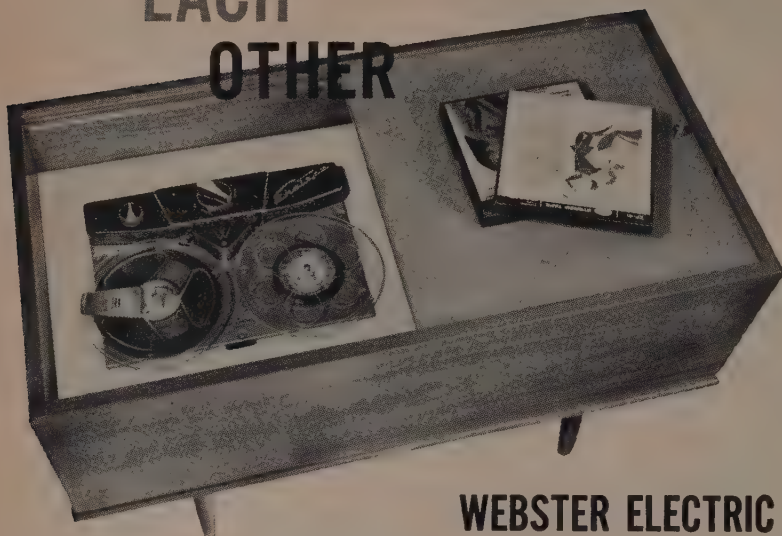


Manual Player, Model TP-59—\$29.95



Every Collaro stereo record player is built with typical British attention to every detail. They are precision engineered and rigidly tested to give truly professional performance and the ultimate in operating convenience. Here are some of the important features that make Collaro the logical choice for stereo or monophonic records. • Performance specifications exceed NARTB standards for wow, flutter and rumble —with actual performance test reports accompanying each model TC-99. • Extra-heavy, die-cast, non-magnetic turntables (weighing up to 8½ lbs.). Extra-heavy weight is carefully distributed for flywheel effect and smooth, constant rotation. • Shielded four-pole motors are precision balanced, screened with triple interleaved shields to provide extra 25 db reduction in magnetic hum pick-up. • Detachable five-terminal plug-in head shells (on TC-99, TSC-840, TSC-740, TP-59) provide two completely independent circuits, guaranteeing ultimate in noise reduction circuitry. • Transcription-type stereo tonearms are spring-damped and dynamically counterbalanced to permit the last record in a stack to be played with virtually the same low stylus pressure as the first. • All units are handsomely styled, available with optional walnut, blond and mahogany finished bases or unfinished utility base. There's a 4-speed Collaro stereo record player for every need and budget! Prices slightly higher in the U.S. For free catalog on the Collaro line, write to: Rockbar Corporation, Dept. HF-2, Mamaroneck, N. Y. (*Not shown. Similar in appearance to The Coronation.)

MADE FOR EACH OTHER



fidelity matched WEBSTER ELECTRIC STEREO COMPONENTS

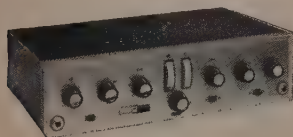
With Webster you get all you expect from your stereo installation. Each Webster Ekotape component is the perfect mate for the other... each one is Fidelity-Matched to the Ekotape deck in-line heads. This Webster advantage gives you superb reproduction, professional results.

Ekotape components feature a minimum of controls, precise operation, compact design... complement the finest custom installation. Attractively finished in gold and black.

STEREO TAPE DECK (Model 362) — Fine, precise tape handling mechanism — gives you Webster's acclaimed "true-life" stereo reproduction. It records and plays back four-channel and two-channel stereo and monaural tapes. Only three controls for simple operation — channel selector adjusts head for half-track or quarter-track, speed control and off/on switch are combined to neutralize the tape mechanism when in "off" position, central control selects tape direction. Other features include automatic tape-out switch, program selection finder, horizontal or vertical mounting.

STEREO RECORD-PLAYBACK PREAMP

Finest construction and superb performance of a professional unit — yet it carries a modest price tag. The GL04 is the ideal dual-channel control center for recording, erasing and playing stereo tapes, for playing stereo discs. Ten controls — plus a professional-type meter for each channel. Tone controls do not affect recording preamplifier during recording.



GL 04

DUAL-CHANNEL PREAMPLIFIER-AMPLIFIER

Full 40 watt amplification without drop or distortion! A precisely engineered component with exceptional fidelity. The 20-20 is a combined control, preamp and amplifier center for either two- or four-channel stereo or monaural playback — in one compact unit. Single selector switch for tuner, ceramic or magnetic phono cartridge, tape playback head. 20 watts output for each channel. Frequency response: flat within 1 db. 20 to 20,000 cps.



20 20

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See the Yellow Pages for your Ekotape dealer — the man from Webster.

Ask him to show you these Webster stereo components... Fidelity-Matched for the best in stereo!

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NOTES FROM ABROAD

Continued from page 22

In 1958 Francis Poulenc doubled and reinforced Cocteau's *tour* by turning it into an opera, or rather into a long recitative broken by lyric flights and *points d'orgue* and "bathed in orchestral sensuality" (Poulenc's instruction). Soprano Denise Duval, whose Botticelli look makes it hard to imagine her being jilted by anyone, triumphed as the telephoning "anti-prima donna" (Cocteau's instruction) in both Milan and Paris, and this month she and Poulenc are bringing the work to Carnegie Hall.

Now the Ricordi firm has tripled the trick by recording it in stereo, with Mme. Duval and the Opéra-Comique orchestra, conducted by young Georges Prêtre, who is developing into one of the best opera men in Paris. The disc should be released in America (RCA Victor) about the time you are reading this—and, to judge by Mme. Duval's reactions, it should be well worth having. I asked her about it the other night backstage at the Opéra-Comique, and found her full of enthusiasm.

Of course there had been problems. There is a good deal of *verismo* in the work, and some of Poulenc's musical monologue recalls the theories of the early Florentine operatic composers. In short, *La Voix Humaine*, even in its musical version, remains very much a play, and at first, at nine in the morning in a bleak recording studio, Mme. Duval had trouble warming up as an actress. She missed the bed, the bathroom, and the telephone; she also missed the tension between herself and an audience out front. The fact that Poulenc was against stereo on principle added to the general chill.

"We started," she said, "by doing it in sections, and then we listened to it. It was nothing. Cocteau was there, with the corners of his mouth pulled down. Poulenc was very difficult. And I was in the middle of the thing. So I proposed going through all of it without stopping. That was better, so I asked them to let me do it again all at once. By this time it was one o'clock. They gave me a telephone to hold; the microphones were arranged so you could tell when I walked over to the bed. Georges Prêtre and the orchestra were marvelous. I didn't care whether I had any vocal technique or not. I just let myself go straight through it. At the end Poulenc was crying, Cocteau was crying, and the technicians were crying. It was wonderful. All they had to do was to fix one little ta-ta-ta of the orchestra. Everybody was wonderful."

ROY McMULLEN



Announcing the Great New **FISHER** **800**

Stereophonic FM-AM Receiver

IT TOOK FISHER to improve on FISHER! The fabulous 600, today both the *best* as well as the *best-selling* stereo receiver in the world, will shortly have a senior companion—the FISHER 800! The latter has been designed as the world's *most sensitive* and *most powerful* stereo receiver. Nothing has been spared to incorporate the best of everything on one, beautifully compact chassis. Its specifications are truly an engineer's dream. Whichever you are, amateur or professional, you will be delighted with the finger-tip simplicity and grand-organ flexibility of the FISHER 800.

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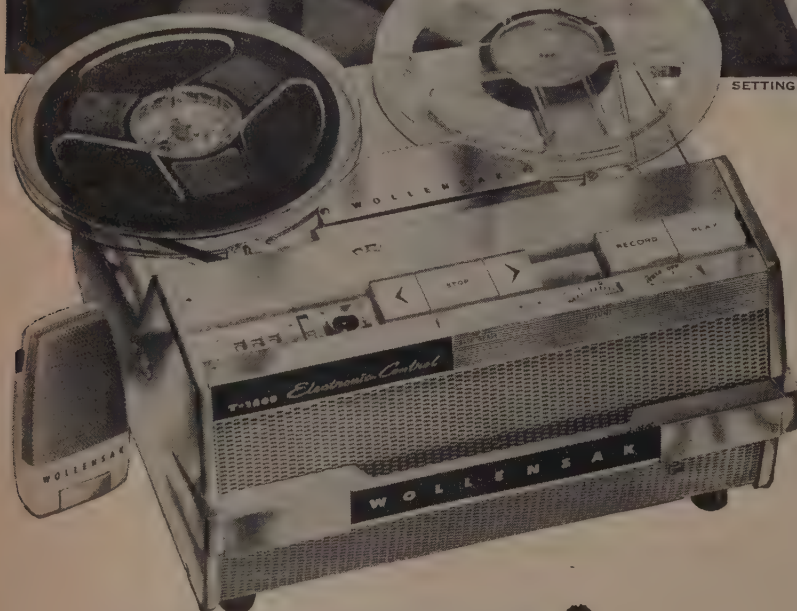
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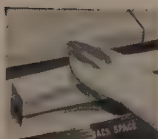
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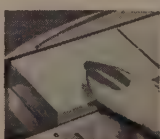
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■ "Practically all system interconnections have been eliminated without sacrificing the performance obtainable from separate components of good quality. The performance of each portion of the Model 600 is of top caliber, and the complete unit requires only the addition of a pair of good speakers, a turntable, and a stereo pickup to form a truly high fidelity stereo music system."

■ "(Loudness control) contours are well-chosen. The result is a well-balanced sound, free of boominess at any volume setting. The rumble and scratch filters are nearly ideal. These filters, which are most effective in their intended functions, hardly disturb musical content."

■ "The amplifiers are absolutely stable and free from ringing under any conditions of capacitive or resistive loading."

■ "The amplifiers of the Fisher 600 showed less distortion at very low frequencies than any other integrated stereo or mono amplifier we have tested."

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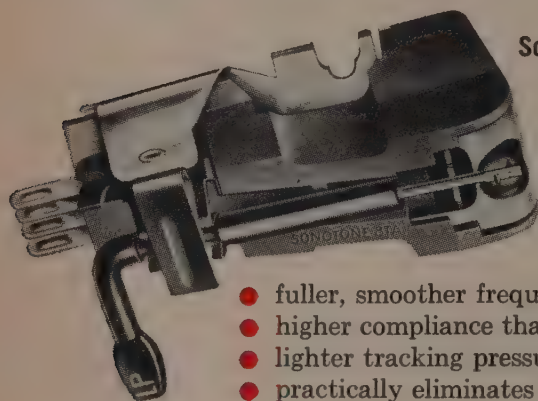
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SPECIFICATIONS

	8TA	10T
Frequency Response	Smooth 20 to 20,000 cycles. Flat to 15,000 with gradual rolloff beyond.	Flat from 20 to 15,000 cycles ± 2.5 db.
Channel Isolation	25 decibels	18 decibels
Compliance	3.0 x 10 ⁻⁶ cm/dyne	1.5 x 10 ⁻⁶ cm/dyne
Tracking Pressure	3-5 grams in professional arms 4-6 grams in changers	5-7 grams
Output Voltage	0.3 volt	0.5 volt
Cartridge Weight	7.5 grams	2.8 grams
Recommended Load	1-5 megohms	1-5 megohms
Stylus	Dual jewel tips, sapphire or diamond.	Dual jewel tips, sapphire or diamond.

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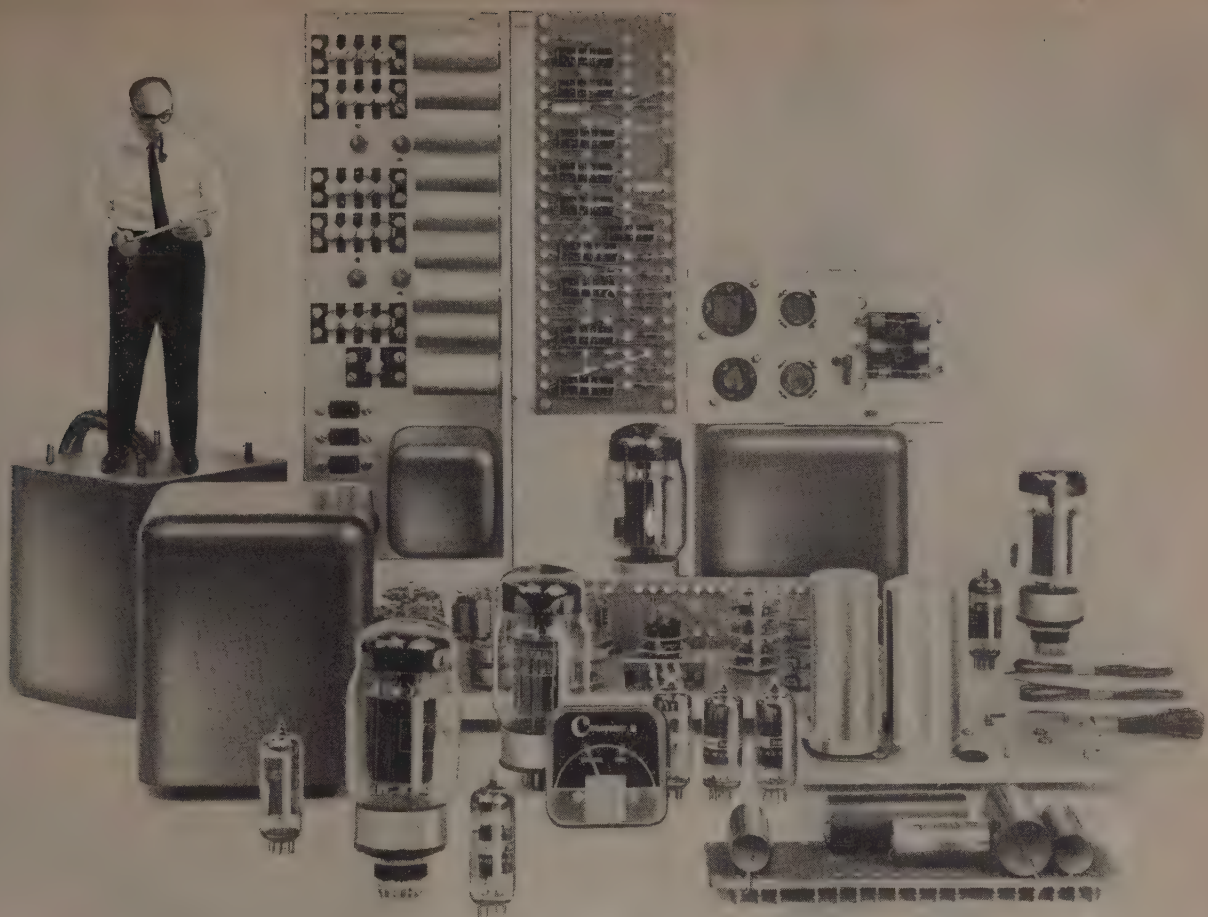


Books in Review

The Joy of Music, by Leonard Bernstein, is impressive documentation of this jack-of-all-trades' achievements in bringing common sense, direct contact with tonal essentials, and infectious enthusiasm to the usually school-marmish popularization methods of music appreciation. To be sure, his written texts—even when augmented as here by a wealth of photographs, cartoons, and examples in musical notation—lose much of the immediacy of the originally televised presentations (1954-58); but the present pages are also reminders that the "Omnibus" programs' success stemmed as solidly from the presentation of pertinent and substantial information as from the persuasiveness of Bernstein's own personality. My only complaint is that the seven "Omnibus" scripts are, of course, no more than bare introductions to a handful of subjects (Beethoven, jazz, conducting, musical comedy, modern music, Bach, and opera), and the present book would have been even more valuable if these "lessons" had been expanded, rather than somewhat incongruously padded-out with three "Imaginary Conversations" and a brief piece on filmscore-composers' problems. These too are provocatively written, but they are far more sophisticated in tone and by no means as illuminating for the novice listener to whom the rest of the book is so effectively directed (Simon & Schuster, \$5.95).

The Country Blues. Great as has been the attention paid to The Blues by every major writer on jazz, it has been focused on the form itself and its best-known urban interpreters, to the neglect of back-country practitioners. Samuel P. Charters performs a real service in filling this gap with a combined history and biographical survey which reminds us how much the famous blues singers (and instrumental jazz idioms) owe to such itinerant, comparatively primitive musicians as Blind Lemon Jefferson, Leroy Carr, Big Bill Broonzy, Robert Johnson, Brownie McGhee, Sam "Lightning" Johnson, and many others. Charters' approach is more sociological than musical, but it leads to a fascinating exploration into off-the-beaten-path Americana. And it was undertaken just in time. Most of the country-blues singers are already dead or silent, their brief moments of specialized popularity have passed into legend, and rock

Continued on page 30



We don't pack an engineer into each new Citation Kit but...

...the engineering built into each kit is so precise that the unit constructed in the home will be the equal of the factory-produced instrument.

It is far more difficult to design a kit than to produce a completely manufactured product. In the plant the engineer can control his design from the moment of inception until the final packaging. The kit builder has only his tools, his ingenuity and little, if any, test equipment.

Therefore, the complex process of in-plant production and control which guarantees the fine finished product must somehow be *embedded* in the kit design. The Citation engineering group at Harman-Kardon, headed by Stewart Hegeman, has succeeded in doing just this in the design of the new Citation I, Stereophonic Preamplifier Control Center and Citation II, 120 Watt Stereophonic Power Amplifier.

Only heavy duty components, operating at tight tolerances, have been selected for the Citation Kits. As a result, even if every component is operated at its limit—remote as this possibility is—the instruments will perform well within their specifications.

Rigid terminal boards are provided for mounting resistors and condensers. Once mounted, these components are suspended tightly between turret lugs. Lead length is sharply defined. The uniform spacing of components and uniform lead length insure the overall stability of the unit.

Improper routing of leads, particularly long leads, can result in unstable performance. To prevent this, the Citation II is equipped with a template to construct a Cable Harness. The result: each wire is just the right length and in just the right place to achieve perfect performance.

These truly remarkable achievements in Control Engineering are only a few of the many exciting new developments in kit design from the Citation Division of Harman-Kardon.

THE CITATION I, Stereophonic Preamplifier Control Center, is a brilliantly designed instrument, reflecting engineering advances found only in the best professional equipment. The control over program material offered by the new Citation I enables the user to perfectly re-create every characteristic of the original performance. (The Citation I — \$139.95; Factory-Wired — \$239.95; Walnut Enclosure, WW-1 — \$29.95.)

THE CITATION II, 120 Watt Stereophonic Power Amplifier, has a peak power output of 260 Watts! This remarkable instrument will reproduce frequencies as low as 5 cycles virtually without phase shift, and frequencies as high as 100,000 cycles without any evidence of instability or ringing. *At normal listening levels, the only measurable distortion in this unit comes from the laboratory testing equipment.* (The Citation II — \$159.95; Factory-Wired — \$219.95; Charcoal Brown Enclosure, AC-2 — \$7.95.) All prices slightly higher in the West.

Harman-Kardon has prepared a free detailed report on both of these remarkable new instruments which we will be pleased to send to you. Simply write to Dept. HF-2, Citation Kit Division, Harman-Kardon, Inc., Westbury, L. I.



Citation I

Build the Very Best **CITATION KITS** by

harman kardon

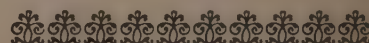
Continued from page 28

'n' roll has fatally warped if not entirely killed the traditional style. Even these performers' records, mostly issued by obscure "race" producers and often in small editions, have become nearly impossible to find. Charters' field researches have been a labor of true love, and his anecdotal history ranks as a document of quite unique value (Rinehart, \$4.95).

Two Centuries of Opera at Covent Garden, by Harold Rosenthal, is one of the dulllest compilations of historical data ever published—and the hardest to put down once even the wariest reader ventures into its 863 densely packed pages. The Royal Opera House's archivist is at best a pedestrian writer: his only virtues are exhaustive—and exhausting—completeness (the index alone runs to more than 40 pages of double-columned small print) and an unusual candor in reporting both critical estimates of actual performances and backstage squabbles. But for anyone with even the slightest interest in opera and its stars, the full story of their meteoric ups and downs at Covent Garden is so rich in personalities and conflicts that it must be followed with almost breathless excitement. In particular, this sober charting of the fluctuations in public taste, the indomitable yet largely futile attempts to establish a truly "national" school of opera, and the get-rich-quick/go-broke-even-faster fates of producers provides abundant evidence for the justness of Samuel Johnson's notorious definition of opera as "an exotic and irrational entertainment" (Putnam, London, via W. S. Heinman, \$17.50).

Note: Records in Review, 1959, *The Fifth High Fidelity Annual*, edited by Frances Newbury, is a cumulation of reviews (both monophonic and stereo) which first appeared in the July 1958 through June 1959 issues of this journal. Matching the format and arrangement of earlier volumes in the series, this one devotes 206 double-columned pages to Works Listed Alphabetically by Composer, 58 to Collections and Miscellany, 12 to The Spoken Word, and 23 to Reviews of Stereo Tapes. Twenty-three authors are represented and the Index to Performers runs to five triple-columned pages (Wyeth Press, \$5.95).

R. D. DARRELL



CHOICE OF THE PERFECTIONIST

Bozak Speakers and Speaker Systems are designed and built for a specific function — to re-create the living presence of music, as it sounds when performed. The instrument for music lovers, Bozak has won world wide acceptance as the choice of perfectionists.

The *B302A Urban* shown is a full three-way system, and outperforms many larger and costlier speakers. Its compact size makes it right for the smaller living room; in pairs it's ideal for stereo. Available also in beautifully crafted provincial cabinetry.

Hear it soon at a Bozak Franchised Dealer.

Bozak

Darien, Conn.

THE VERY BEST IN MUSIC

New Stereo Amplifiers

**MORE OF THE BEST FROM
THE LEADER . . .**

Heathkit, first in performance, quality and dependability, proudly presents a host of new, outstanding do-it-yourself projects designed, as always, to bring you the finest in kit-form electronics.

FOR THE FINEST IN STEREO . . .

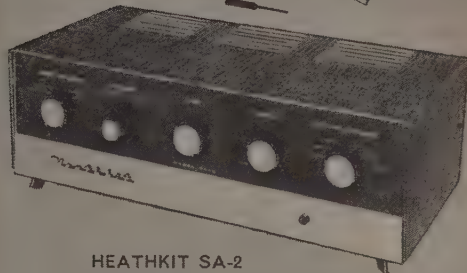
14/14-WATT STEREO AMPLIFIER KIT (SA-2)

A complete dual channel amplifier/preamplifier combination, the new Heathkit SA-2, in one compact, handsomely styled unit provides every modern feature required for superb stereo reproduction . . . yet is priced well within your budget.

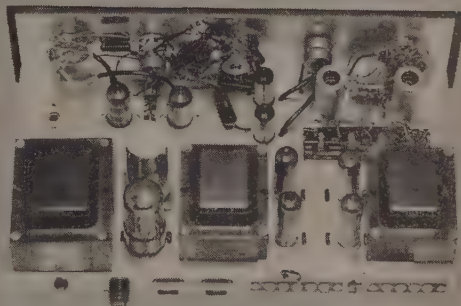
Delivers 14 watts per channel stereo, or 28 watts total monophonic. Maximum flexibility is provided by the 6-position function switch which gives you instant selection of "Amp. A" or "Amp. B" for single channel monophonic; "Mono. A" or "Mono. B" for dual channel monophonic using both amplifiers and either preamp; and "Stereo" or "Stereo reverse". A four-position input selector switch provides choice of magnetic phono, crystal phono, tuner, and high level auxiliary input for tape recorder, TV, etc. The magnetic phono input is RIAA equalized and features 3 mv sensitivity—adequate for the lowest output cartridges available today.

Other features include a speaker phasing switch, two AC outlets for accessory equipment and hum balance controls in each channel. As beautiful as it is functional, the SA-2 will be a proud addition to your stereo sound system. Shpg. Wt. 23 lbs.

SPECIFICATIONS—Power output: 14 watts per channel, "hi-fi"; 12 watts per channel, "professional"; 16 watts per channel, "utility". **Power response:** ± 1 db from 20 cps to 20 kc at 14 watts output. **Total harmonic distortion:** less than 2%, 30 cps to 15 kc at 14 watts output. **Intermodulation distortion:** less than 1% at 16 watts output using 60 cps and 6 kc signal mixed 4:1. **Hum and noise:** mag. phono input, 47 db below 14 watts; tuner and crystal phono, 63 db below 14 watts. **Controls:** dual clutched volume; ganged bass; ganged treble; 4-position selector; speaker phasing switch. **AC receptacle:** 1 switched, 1 normal. **Inputs:** 4 stereo or 8 monophonic. **Outputs:** 4, 8 and 16 ohms. **Dimensions:** 4½" H. x 15" W. x 8" D. **Power requirements:** 117 volts 50/60 cycle, AC, 150 watts (fused).



HEATHKIT SA-2
\$52⁹⁵

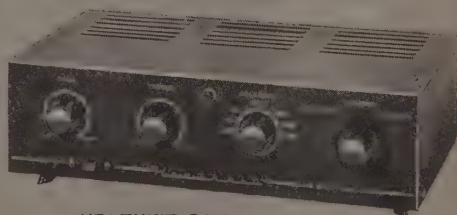


STEREO PERFORMANCE AT MINIMUM COST

ECONOMY STEREO AMPLIFIER KIT (SA-3)

The amazing SA-3 delivers more than enough power for pure undistorted room-filling stereophonic sound at the lowest price anywhere. Delivers 3 watts per channel stereo—or 6 watts monophonic. The built-in high level preamplifier has two separate inputs for each channel, designed for use with ceramic or crystal cartridge record players, tuners, tape recorders, etc. Ganged tone controls provide convenient bass "boost" and treble "cut" action, while a dual concentric clutched volume control makes possible precise channel balancing. A channel reversing position is provided on the function switch and a speaker phasing switch on the back panel allows optimum performance with any speaker system. Tastefully styled in black with gold trim. Shpg. Wt. 13 lbs.

SPECIFICATIONS—Power output: 3 watts per channel. **Power response:** ± 1 db from 50 cps, 20 kc at 3 watts out. **Total harmonic distortion:** less than 3%; 60 cps, 20 kc. **Intermodulation distortion:** less than 2% @ 3 watts output using 60 cycle & 6 kc signal mixed 4:1. **Hum and noise:** 65 db below full output. **Controls:** dual clutched volume; ganged treble, ganged bass; 7-position selector; speaker phasing switch; on-off switch. **Inputs (each channel):** tuner, crystal or ceramic phono. **Outputs (each channel):** 4, 8, 16 ohms. **Finish:** black with gold trim. **Dimensions:** 12½" W. x 6½" D. x 3½" H.



HEATHKIT SA-3
\$29⁹⁵

HEATH COMPANY / Benton Harbor, Michigan

 a subsidiary of Daystrom, Inc.

New **HEATHKIT** Amplifiers & Tuners

A NEW AMPLIFIER AND PREAMP UNIT
PRICED WELL WITHIN ANY BUDGET

14-WATT HI-FI AMPLIFIER KIT (EA-3)

This thrilling successor to the famous Heathkit EA-2 is one of the finest investments anyone can make in a top quality monophonic high fidelity amplifier. It delivers a full 14 watts of hi-fi rated power and easily meets professional standards as a 12 watt amplifier.

Rich, full range sound reproduction and low noise and distortion are achieved through careful design using the latest developments in the audio field. Miniature tubes are used throughout, including EL-84 output tubes in a push-pull output circuit with a special-design output transformer. The built-in preamplifier has three separate switch-selected inputs for magnetic phono, crystal phono or tape and AM-FM tuner. RIAA equalization is featured on the magnetic phono input. The stunning new styling of the EA-3 represents the latest word in modern design, with mar-proof vinyl-clad steel cover in black leather-like texture, inlaid gold design and brushed gold trim. Shpg. Wt. 15 lbs.

NOTE THESE OUTSTANDING SPECIFICATIONS—Power output: 14 watts, Hi-Fi; 12 watts Professional; 16 watts Utility. Power response: ± 1 db from 20 cps to 20 kc at 14 watts output. Total harmonic distortion: less than 2%, 30 cps to 16 kc at 14-watts output. Intermodulation distortion: less than 1% at 16 watts output using 60 cps and 6 kc signal mixed 4:1. Hum and noise: mag. phono input, 47 db below 14 watts; tuner and crystal phono, 63 db below 14 watts. Output impedances: 4, 8 and 16 ohms.

NEW



HEATHKIT EA-3

\$29⁹⁵

MORE STATIONS AND TRUE FM QUALITY ARE YOURS
WITH THIS FINE TUNER KIT

HIGH FIDELITY FM TUNER KIT (FM-4)

This handsomely styled FM tuner features better than 2.5 microvolt sensitivity, automatic frequency control (AFC) with on-off switch, fly-wheel tuning and prewired, prealigned and pretested tuning unit. Clean chassis layout, prealigned intermediate stage transformers and assembled tuning unit makes construction simple—guarantees top performance. Flywheel tuning and new soft, evenly-lighted dial scale provide smooth, effortless operation. Vinyl-covered case has black, simulated-leather texture with gold design and trim. Multiplex adapter output also provided. Shpg. Wt. 8 lbs.

SPECIFICATIONS—Tuning range: 88 to 108 mc. Quieting sensitivity: 2.5 uv for 20 db of quieting. IF frequency: 10.7 mc. Image ratio: 45 db. AFC correction factor: 75 kc per volt. AM suppression: 25 db. Frequency response: ± 2 db 20 to 20,000 cps. Harmonic distortion: less than 1.5%, 1100 uv, 400 cycles 100% modulation. Intermodulation distortion: less than 1%, 60 cycles and 6 kc mixed 4:1 1100 uv, 30% modulation. Antenna: 300 ohms unbalanced. Output impedance: 600 ohms (cathode follower). Output voltage: nominal .5 volt (with 30% modulation, 20 uv signal). Overall dimensions: 4 $\frac{1}{4}$ " H. x 13 $\frac{1}{4}$ " W. x 5 $\frac{1}{2}$ " D.

NEW



HEATHKIT FM-4

\$34⁹⁵



HEATHKIT UA-2

\$22⁹⁵

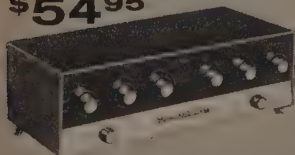
NEW



HEATHKIT W-7A

\$54⁹⁵

NEW



HEATHKIT SP-2A
(two channel stereo).
Shpg. Wt. 15 lbs.

\$56⁹⁵

NEW

HEATHKIT C-SP-1A (converts SP-1A to SP-2A).

Shpg. Wt. 4 lbs. **\$21.95**

HEATHKIT SP-1A (single channel monophonic). Shpg.

Wt. 13 lbs. **\$37.95**

NEVER BEFORE HAS ANY HI-FI AMPLIFIER
OFFERED SO MUCH AT SO LOW A PRICE!

"UNIVERSAL" 14-WATT HI-FI AMPLIFIER KIT (UA-2)

Meeting 14-watt "hi-fi" and 12-watt "professional" standards the UA-2 lives up to its title "universal" performing with equal brilliance in the most demanding monophonic or stereophonic high fidelity systems. Its high quality, remarkable economy and ease of assembly make it one of the finest values in high fidelity equipment. Buy two for stereo. Shpg. Wt. 13 lbs.

WORLD'S BIGGEST BARGAIN IN A HI-FI AMPLIFIER

55-WATT HI-FI AMPLIFIER KIT (W-7A)

Utilizing advanced design in components and tubes to achieve unprecedented performance with fewer parts, Heathkit has produced the world's first and only "dollar-a-watt" genuine high fidelity amplifier. Meeting full 55 watt hi-fi rating and 55-watt professional standards, the new improved W-7A provides a comfortable margin of distortion-free power for any high fidelity application.

The clean, open layout of chassis and pre-cut cabled wiring harness makes the W-7A extremely easy to assemble. Shpg. Wt. 28 lbs.

STEREO-MONO PREAMPLIFIER KIT (SP-2A)

Available in two outstanding versions! SP-2A (stereo) and SP-1A (monophonic). SP-1A convertible to stereo with conversion kit C-SP-1A. Use with any basic amplifier as the control center of your entire high fidelity system. Six inputs in each channel accommodate most any program source. Switch selection of NARTB or RIAA, LP, and 78 rpm record compensation.

New Tape Recorders



PROFESSIONAL QUALITY TAPE RECORDER KITS (TR-1 Series)

Enjoy the incomparable performance of these professional quality tape recorders at less than half the usual cost. These outstanding kits offer a combination of features found only in much higher priced professional equipment, generally selling for \$350 to \$400. Not the least of these special features is the handsome styling which characterizes the kits . . . a semi-gloss black panel is set off by a plastic escutcheon in soft gold, which is matched by black control knobs with gold inserts. The mechanical assembly, with fast forward and rewind functions, comes to you completely assembled and adjusted; you build only the tape amplifier. And, you'll find this very easy to accomplish, since the two circuit boards eliminate much of the wiring. Separate record and playback heads and amplifiers allow monitoring from tape while recording and a "pause" control permits instant starting and stopping of tape for accurate cueing and tape editing. A digit counter is provided for convenient selection of any particular recording. Push-pull knob provides instant selection of $3\frac{3}{4}$ or $7\frac{1}{2}$ IPS tape speed. Safety interlock on record switch reduces possibility of accidental erasure of recorded tapes. Shpg. Wt. 30 lbs.

SPECIFICATIONS—Tape speed: 7.5" and 3.75" per second. Maximum reel size: 7". Frequency response (record-playback): ± 2.5 db, 30 to 12,000 cps at 7.5 IPS; ± 2.5 db, 30 to 6,500 cps at 3.75 IPS. Harmonic distortion: 1% or less at normal recording level; 3% or less at peak recording level. Signal-to-noise ratio: 50 db or better; referred to normal recording level. Flutter and wow: 0.3% RMS at 7.5 IPS; 0.35% RMS at 3.75 IPS. Heads (3): erase, record, and in-line stereo playback (TR-1C, monophonic playback). Playback equalization: NARTB curve, within ± 2 db. Inputs (2): microphone and line. Input impedance: 1 megohm. Model TR-1D & TR-1E outputs (2): A and B stereo channels. Model TR-1C output (1): monophonic. Output levels: approximately 2 volts maximum. Output impedance: approximately 600 ohm (cathode followers). Recording level indicator: professional type db meter. Bias erase frequency: 60 kc. Timing accuracy: $\pm 2\%$. Power requirements: 105-125 volts AC, 60 cycles, 35 watts. Dimensions: $15\frac{1}{2}$ " W. x $13\frac{1}{2}$ " D. Total height $10\frac{1}{4}$ ". Mounting: requires minimum of $8\frac{1}{2}$ " below and $1\frac{1}{2}$ " above mounting surface. May be operated in either horizontal or vertical position.

MODEL TR-1C Monophonic Tape Deck: **\$159⁹⁵**
Monophonic Record and Playback.

\$16.00 DN., \$14.00 MO.

MODEL TR-1D Two Track Stereo Tape Deck: Monophonic Record and Playback, plus Playback of 2-track Pre-recorded Stereo Tapes (stacked). **\$169⁹⁵**

\$17.00 DN., \$15.00 MO.

MODEL TR-1E Four Track Stereo Tape Deck: Monophonic Record and Playback, plus Playback of 4-track Pre-recorded Stereo Tapes (stacked). **\$179⁹⁵**

\$18.00 DN., \$16.00 MO.

MODEL C-TR-1C Conversion Kit: Converts TR-1C to TR-1D (see TR-1D description above). Shpg. Wt. 2 lbs. **\$19.95**

MODEL C-TR-1D Conversion Kit: Converts TR-1D to TR-1E (see TR-1E description above). Shpg. Wt. 2 lbs. **\$14.95**

MODEL C-TR-1CQ: Converts TR-1C to TR-1E (see TR-1E description above). Shpg. Wt. 2 lbs. **\$19.95**

STEREO-MONO TAPE RECORDER KITS (TR-1A Series)

Here are the tape recorders the avid hi-fi fan will find most appealing! Their complete flexibility in installation and many functions make them our most versatile tape recorder kits. This outstanding tape recorder now can be purchased in any of the three versions. You can buy the new two-track (TR-1AH) or four-track (TR-1AQ) versions which record and playback both stereo and monophonic programming, or the two-track monophonic record-playback version (TR-1A) and later convert to either two-track or four-track record-playback models by purchasing the MK-4 or MK-5 conversion kits. The tape deck mechanism is extremely simple to assemble. Long, faithful service is assured by precision bearings and close machining tolerances that hold flutter and wow to less than 0.35%. Power is provided by a four-pole, fan-cooled induction motor. One lever controls all tape handling functions of forward, fast-forward or rewind modes of operation. The deck handles up to 7" tape reels at 7.5 or 3.75 IPS as determined by belt position. The TR-1A series decks may be mounted in either a vertical or horizontal position (mounting brackets included). The TE-1 Tape Electronics kits supplied feature NARTB equalization, separate record and playback gain controls and a safety interlock. Provision is made for mike or line inputs and recording level is indicated on a 6E5 "magic eye" tube. Two circuit boards simplify assembly.

MODEL TR-1A: Monophonic two-track record/playback with fast forward and rewind functions. Includes one TE-4 Tape Electronics kit. Shpg. Wt. 24 lbs.

\$10.00 DN., \$9.00 MO. **\$99⁹⁵**

TR-1A SPECIFICATIONS—Frequency response: 7.5 IPS ± 3 db 50 to 12,000 cps; 3.75 IPS ± 3 db 50 to 7,000 cps. Signal-to-noise ratio: better than 45 db below full output of 1.25 volts/channel. Harmonic distortion: less than 2% at full output. Bias erase frequency: 60 kc (push-pull oscillator).

MODEL TR-1AH: Two-track monophonic and stereo record/playback with fast forward and rewind functions. Two TE-1 Tape Electronics kits. Shpg. Wt. 36 lbs.

\$15.00 DN., \$13.00 MO. **\$149⁹⁵**

TR-1AH SPECIFICATIONS—Frequency response: 7.5 IPS ± 3 db 40 to 15,000 cps; 3.75 IPS ± 3 db 40 to 10,000 cps. Signal-to-noise ratio: 45 db below full output of 1 volt/channel. Harmonic distortion: less than 2% at full output. Bias erase frequency: 60 kc (push-pull oscillator).

MODEL TR-1AQ: Four-track monophonic and stereo record/playback with fast forward and rewind functions. Two TE-1 Tape Electronics kits. Shpg. Wt. 36 lbs.

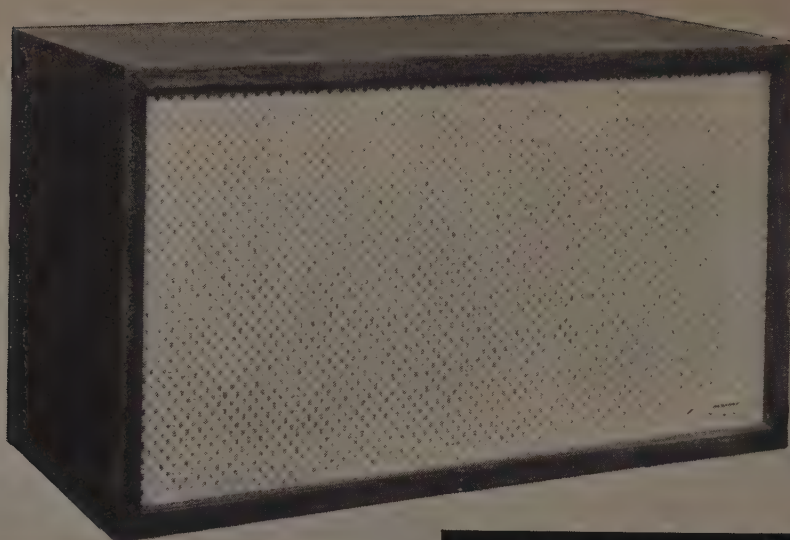
\$15.00 DN., \$13.00 MO. **\$149⁹⁵**

TR-1AQ SPECIFICATIONS—Frequency response: 7.5 IPS ± 3 db 40 to 15,000 cps; 3.75 IPS ± 3 db 40 to 10,000 cps. Signal-to-noise ratio: 40 db below full output of .75 volts/channel. Harmonic distortion: less than 2% at full output. Bias erase: 60 kc (push-pull oscillator).

HEATH COMPANY / Benton Harbor, Michigan

 a subsidiary of Daystrom, Inc.

NEW



- Superlative praise by hi-fi authorities and experts
- Licensed exclusively to HEATHKIT
- Revolutionary principle in speaker design
- Preassembled and prefinished cabinets

HEATHKIT AS-2U (unfinished) **\$69⁹⁵**
 \$7.00 DN., \$7.00 MO.
 HEATHKIT AS-2M (mahogany) **\$79.95**
 HEATHKIT AS-2B (birch) **\$79.95**
 \$8.00 DN., \$8.00 MO.

New "Acoustic Suspension" Speaker System

*NOW—FOR THE FIRST TIME IN KIT FORM
 ... EXCLUSIVELY FROM HEATH*

"Best we've ever heard" . . . "cleanest bass response I have ever heard" . . . "achieves the seemingly impossible" . . . "an outstanding speaker because of its small size, not in spite of it" . . . such superlatives flowed from the pens of noted authors and editors of audiophile magazines when the Acoustic Research speaker appeared on the market a few years ago. A revolutionary principle in speaker design, the Acoustic Research speaker has been universally accepted as one of the most praiseworthy speaker systems in the world of high fidelity sound reproduction.

HEATHKIT is proud to be the sole kit licensee of this Acoustic Suspension principle from AR, Inc. and now offers for the first time this remarkable speaker system in money-saving, easy-to-build kit form.

The Acoustic Suspension principle involves the use of a freely suspended bass woofer, using the "cushion" of air inside the cabinet as a "spring". In conventional loudspeakers the moving cone is mounted on elastic suspensions—thus, when the cone is moved and then released, it springs back to its normal position. The necessarily imperfect quality of these mechanical springs is the greatest single source of speaker distortion. The Acoustic Suspension principle replaces the mechanical spring of the bass speaker suspension with a pneumatic spring of near-perfect characteristics—the sealed-in air of the cabinet. This fundamentally new approach to speaker design results in: reduction of bass harmonic distortion by a factor of 4; a uniform and extended low frequency response, establishing the new standards; ability to realize optimum speaker performance from conveniently small cabinet size.

The size of the AS-2 speaker cabinet is dictated by acoustical considerations and represents an advance, rather than a compromise, in quality. The 10" Acoustic Suspension woofer delivers clean, clear bass response over an extended range with markedly low harmonic distortion. Outstanding high frequency distribution is a result of the specially designed "cross-fired" two speaker tweeter assembly.

Another first in the Heathkit line with the AS-2 is the availability of completely pre-assembled, pre-finished cabinets; the AS-2 cabinets are available in pre-finished birch (blonde) or mahogany, or unfinished birch models. The unfinished birch model is of furniture grade wood suitable for the finish of your choice, walnut, mahogany, blonde, etc. Kit assembly consists merely of mounting the speakers, wiring the simple crossover network and filling the cabinet with the fiberglass included with the kit. Shpg. Wt. 32 lbs.

RECOMMENDED AMPLIFIER FOR THE AS-2

The Heathkit W-7A high fidelity amplifier has proven by laboratory tests to be ideal for driving the new Heathkit AS-2 acoustic suspension speaker. See full details and specifications for the W-7A in this ad.

SPECIFICATIONS—Frequency response (at 10 watts input*): ± 5 db, 42 to 14,000 cps; 10 db down at 30 and 16,000 cps. **Harmonic distortion:** below 2% down to 50 cps; below 3% down to 40 cps; at 10 watts input in corner room location. **Impedance:** 8 ohms. **Suggested damping factor:** high (5:1 or greater). **Efficiency:** about 2%. **Distribution angle:** 90° in horizontal plane. **Dimensions:** 24" W. x 13½" H. x 11¾" D.

*Power input level required for average listening level will not exceed 10 watts.

NEW

HEATHKIT US-3
\$19⁹⁵



NEW COAXIAL HI-FI SPEAKER KIT (US-3)

Newest addition to the Heathkit "US" series of speakers, the US-3 takes its rightful place at the top of the line as your best buy in a coaxial type of speaker. Capable of handling 15 watts with a frequency response from 50 to 15,000 cps, the US-3 uses a 12" PM "woofer" (6.8 oz. magnet) and a 3" PM "tweeter" (1.47 oz. magnet); crossover frequency of the built-in network is approximately 2,000 cps. Instructions for building a suggested speaker enclosure are provided with the kit. Suitable for a variety of installations, the US-3 is an excellent speaker for high quality sound reproduction at minimum cost. Shpg. Wt. 7 lbs.

More New Hobby Kits from



HEATHKIT TCR-1
\$45⁹⁵



HEATHKIT XI-1
\$27⁹⁵ (master)
HEATHKIT XIR-1 \$6.⁹⁵
Shpg. Wt. 4 lbs. (remote)

"YOUR CUE" TRANSISTOR CLOCK RADIO KIT (TCR-1)

Take all the deluxe features found in the most expensive clock-radios, add the convenience of complete portability, plus a modern 6-transistor battery operated circuitry... then slash the price at least in half, and you have the new HEATHKIT "Your Cue" Transistor Portable Clock Radio. Lulls you to sleep, wakes you up, gives you the correct time and provides top quality radio entertainment; can also be used with the Heathkit Transistor Intercom system to provide music or a "selective alarm" system. The "lull-to-sleep" control sets the radio for up to an hour's playing time, automatically shutting off the receiver when you are deep in slumber. Other controls set "Your Cue" to wake you to soft music, or conventional "buzzer" alarm. A special earphone jack is provided for private listening or connection to your intercom or music system. Six penlight-size mercury batteries power the radio receiver up to 500 hours; the clock operates up to 5 months from one battery. Ordinary penlight cells may also be used. The handsome turquoise and ivory cabinet, measuring only 3½" H. x 8" W. x 7½" D. fits neatly into the optional carrying case for beach use, boating, sporting events, hunting, hiking or camping. Shpg. Wt. 5 lbs.

LEATHER CARRYING CASE No. 93-3 (2 lbs.) \$4.⁹⁵

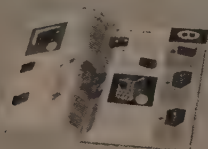
TRANSISTOR INTERCOM KIT (XI-1 and XIR-1)

Consisting of a master unit (XI-1) and up to five remote stations (XIR-1), the system is designed for any remote unit to call the master, for any remote station to call any other remote station, or for the master unit to call any single remote or any combination of remote units. Used with clock-radio (opposite), it can serve as a music or "selective alarm" system.

Transistor circuitry means long life, instant operation and minimum battery drain. Eight ordinary, inexpensive "C" flashlight batteries will run a unit for up to 300 hours of normal "on" time. Circuitry is especially designed for crisp, clear intelligible communications and the instant operation feature allows turning off units between calls, extending battery life. Use of battery power does away with power cords. Only two wires are required between the master unit and each remote station. Beautifully styled in ivory and turquoise for a rich, quality appearance. Batteries not included. Shpg. Wt. 6 lbs.

AC POWER SUPPLY (XP-1)


A permanent power supply for 24 hour operation of the XI-1 on household current. Converts 110 V. AC to well-filtered 12-volt DC output, eliminating the need for batteries. Power supply is small, compact and fits easily in space normally occupied by batteries. HEATHKIT XP-1 (2 lbs.) \$9.⁹⁵



Write today for free catalog describing over 100 easy-to-build kits in hi-fi—test—marine and amateur radio fields.

Send for FREE Catalog

HEATH COMPANY / BENTON HARBOR 8, MICH.

 a subsidiary of Daystrom, Inc.

☐ Please send the latest Free Heathkit catalog.

name

address

city & state

Enclosed find \$.....
Please enclose postage for parcel post—express orders are shipped delivery charges collect. All prices F.O.B. Benton Harbor, Mich. A 20% deposit is required on all C.O.D. orders. Prices subject to change without notice.

QUANTITY	ITEM	MODEL NO.	PRICE
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"Nothing Short of Superb,"

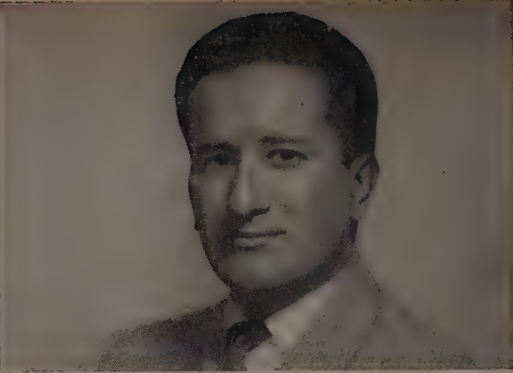
says Raymond E. Ward,
Distributor-Sales Mgr., Shure Brothers, Inc.

"That's our unanimous verdict on the results we have had with the Garrards used for laboratory testing of our new Stereo Dynetic Cartridges. Because we can rely on Garrard's precision construction and consistently accurate performance, we have been able to concentrate fully on developing the exceptional sound reproduction Garrard and Shure users expect...and get. Now, our sales records show that more of our new cartridges are being installed in Garrard Record Changers than in any other changer or turntable. This is only natural, because they work so well together."

SHURE
STEREO

Dynetic

Cartridge in
GARRARD SHELL



"Complaints from Garrard Users? Practically Zero!"

says Joseph Pickert,
Mgr., Service Dept., Shure Brothers, Inc.

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"Garrard changers are eminently superior with SHURE stereo cartridges"

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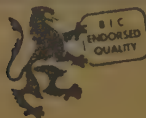
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A Love Letter . . .

AN EDITORIALIST is always abashed by the prospect of a twice-told tale, though he knows all the while that he is wrong. If it were not for the tale twice told (a hundred times), we would never have heard of Achilles or Sir Lancelot or Robin Hood. Patently, the same thing applies to sermons and thus, by extension, to editorials. Just the same, it is a pleasure to have one's persistence reinforced.

My reinforcement comes across the sea from Sir Compton Mackenzie. Sir Compton is a most unusual man. At seventy-five, he has written nearly seventy books (including such gems of hilarity as *Tight Little Island*) and thousands of shorter pieces, and he has never, in his life, received a rejection slip. Which is interesting but irrelevant: more to the point, he is editor of the *Gramophone* and dean of British record fanciers. He has one other singular distinction, which *is* relevant. He was perhaps the stubbornest of all notable listeners who held out for the 78 against the LP in the days of the change, ten years ago.

Thus it is plain that Sir Compton is a man of strong loyalties and affections, and thus it becomes news when, in his first *Gramophone* editorial on the subject, he comes out for stereophony with an unqualified and positively joyful brightness. Music, he says (to condense his statement), finally has been released from imprisonment in a box. ". . . The effect of installing stereo equipment," he writes, "has been to make me feel thirty years younger when I am putting on a disc."

This is exactly the contention I have been advancing—more timidly than Sir Compton, because if I felt thirty years younger I would be a teen-ager—since stereo came upon us. It seems to me the most important development in home music since the invention of the electric audio amplifier, much more significant than the microgroove long-play disc or than noise-free FM radio transmission. These last two developments were needful accessories, perhaps, but stereo is the capstone. Henceforth the young listener, or the beginning listener not necessarily young, can hear music in the dimensions its creators conceived it in. And this is like learning a language by growing up in the land where it is spoken. No substitute, no schoolbook nor boxed single loudspeaker, can yield quite the same effect. The afternoon of this writ-

ing, we—my wife and I—heard Leontyne Price sing in Town Hall, New York. It is a hall kind to singers, and we like it, and for an hour we had it all to ourselves, except for Miss Price and the Messrs. Fauré, Poulenc, Strauss, and Wolf. Outside the windows hung Massachusetts icicles, but we didn't see them, and we picked up and set down our coffee cups gently, so as not to disturb a performance that had taken place four months ago and 125 miles away.

That is stereo. It convinces and grips the attention. One can almost see Ansermet's stick flicker and Beethoven's kettledrums respond, back yonder, and one is hard put not to stand up and (in the old military expression) face the music. It is something truly new and vital, and something we needed. There had been developing, and I do not know why—perhaps because of a kind of satiation—a slump in attentive listening.

Maybe the cause has been the invasion of our leisure by too much passive entertainment, of which the most passive is always the most seductive (it is so easy not to think!). I do mean television. I have nothing against Major Adams, Peter Gunn, Ancient Archie Moore, or Edward R. Murrow, but my feeling is that when their exploits are done, they should be turned off, the hypnotic tube darkened, before the tawdry Western or the dismal old movie begins.

The best provocation to this action (assuming that it is too early to go to bed with Jane Austen) is to have across the room two good loudspeakers properly positioned, so that between them may come real, at the touch of your forefinger: E. Power Biggs, Sir Adrian Boult, a brisk little English church organ, and the brave tunes of George Frideric Handel; or a glinting trout brook from the imagination of Franz Peter Schubert, portrayed by Clifford Curzon and four delighted Viennese fiddlers; or an inspired cross-talk between Figaro and his Susanna, punctuated in silver by a discreet and wary harpsichord.

The point of this discourse is that stereo is something more than an inconvenience—which admittedly it has been, to both manufacturer and serious listener. It's worth all the trouble it's caused. It is a new liberation of music in the home, something epochal. And it should be viewed, evaluated, and discussed as such.

JOHN M. CONLY

AS THE EDITORS SEE IT



by MARTIN MAYER



Orchestra Hall (front left) lacks grandeur, but it's fine for recording.

Dr. Reiner's Orchestra

**Relationships between conductor
and men of the Chicago Symphony
couldn't be termed cozy; but if affection is
lacking, mutual respect rides high.**

REINER walks onto the stage for rehearsals in a rather preoccupied way, nodding distantly to the members of the Chicago Symphony Orchestra, a large but meaningless smile fixed on his round face. He wears crescent-shaped half-glasses to help him read the score, his shirt is open at the neck, and he buttons only the bottom button of his single-breasted jacket. There is nothing imposing about his presence, the dumpiness of his figure accentuated by the informality of his entrance. At the podium, he may exchange a word with his associate conductor, Walter Hendl, a blond, square-shouldered, businesslike musician, young and American and serious behind black-rimmed glasses. Or he may comment on something to Sidney Harth, his concertmaster, a very large young man in a smoking jacket, who does not interrupt his tuning and flexing while

chatting with the Maestro. Then Reiner mounts—and mounts is the operative word—the very high chair which has been the conductor's rehearsal chair in Chicago since the days of Frederick Stock. He opens his score, glances again at Harth, who has resumed his seat, and coughs lightly.

The period of informality has ended, and the orchestra focuses on its conductor with nervous attention.

"*Pini di Roma*," Reiner says. The smile takes on meaning, the wrist flicks, the tip of the white baton descends—and the orchestra attacks.

The chair on which Reiner perches is absurdly too tall for him. The long iron legs are made rigid by cross-bars, and Reiner, after climbing up them, rests the balls of his feet on the bars. He does not so much sit as settle on the round, brown-leather seat; and he treats it as a stool, his back never making contact with the back of the chair. Everything about him pushes forward towards the orchestra; knees, stomach, shoulders, chin, baton. From the rear he seems a slumped gnome, but from the front his appearance is very different. The bright, sharp eyes dart everywhere in the orchestra; the skin is taut on the forehead as though to help the ears pull in the sound; the right arm, elbow suspended, beats precisely, economically, with the smallest visible gestures. Reiner's famous "vest-pocket beat" is not something he reserves for concerts. Its purpose is to make sure that the men are

watching the conductor rather than counting their own measures, and Reiner wants his men to watch the conductor at rehearsal, too. When attention seems well fixed, the beat expands to normal patterns.

If Reiner hears something he does not like, he halts the orchestra by stopping his beat and shaking his head. He scorns the usual practice of rapping the baton on the music stand, with its clear implication that the men would not know the conductor had stopped unless they *heard* something from the podium. The head-shaking continues until the music has ceased, and then Reiner peers at the offending spot, visibly impatient, trying to control his irritation before phrasing his objection. As the head stops wagging, the left foot begins, the heel shaking rapidly back and forth until the music resumes.

Reiner wastes no time. If an instrument makes a wrong entry or plays a wrong note, he makes a mental jotting of the matter and keeps going: such routine mechanical errors are not serious enough to stop the work. Despite his apparently authoritarian attitude, he delegates more responsibility than most conductors would consider safe. First-desk men in Chicago are supposed to be more than soloists: they are also "section men," held accountable for the work of the musicians who play behind them. After a rehearsal, Reiner may call one of them aside and tell him that a man in his section played an A rather than an A flat; could he find out which man it was, and make certain that the part is correct? The members of the orchestra respect this approach, and admire the section men who can handle the extra work involved. A cellist speaks rhapsodically of Frank Miller, who took over as principal cello in Chicago this year, after a career as first cellist for the NBC Symphony and conductor of the Florida Symphony in Orlando. "That man," says the cellist, "has eyes in the back of his head; he knows just who is doing what."

Technical discussions of performance or of music itself are time consumers for which Reiner has no taste. His language with the orchestra is ordinary (slightly accented) English, with few interpolations about bowings or tonguings. In spite of his impatience, he has enormous confidence in his men, and will illustrate what he wants in the line of phrasing by singing the notes once, with remarkably good pitch, then plunging into the full orchestration. His direction of complicated rhythms, of course, is a legend in the trade: nobody subdivides a beat so easily or so efficiently. Occasionally, in really complicated passages, he will bring the left hand into play, but as an

ordinary matter, even in so tricky a score for the conductor as Stravinsky's *Mavra*, a joining of independent motions by right elbow, right wrist, left shoulder, and chin is sufficient to make his desires completely clear. Sometimes, when he is really concerned about a soloist's phrasing, he will point the baton at the man and twist it as the solo proceeds—but the loving, crowd-pleasing shaping of a phrase with a graceful gesture of the hand is a conducting technique he regards as below his personal dignity and that of his orchestra.

Chicago's Orchestra Hall is by no means an easy place in which to prepare a program. It has the most shallow stage of any major hall in America, which means that Reiner must spread out his 106 men across a great stretch of space. The different choirs cannot hear each other; men who are to play solos together must rely heavily on their conductor, and on their own advance planning. Indeed, it was not until the orchestra went on tour in 1958 that anybody knew for sure how good it was. After the concert in Boston's Symphony Hall, Reiner came backstage with his eyes shining, and marveled at what God had wrought. Today, Reiner (part of whose patent is infallibility) tends to say that he had known all along what a superlative orchestra the Chicago was—"but the men," he says, "the *men* never really heard themselves until Boston."

It is widely believed, even among members of the orchestra (who should know better), that Reiner has improved the Chicago by means of wholesale replacements of personnel. In fact, today's orchestra is largely the same group that Reiner inherited from Kubelik more than six years ago. During Reiner's reign to date there have been only thirty-six replacements—fewer



Reiner's "vest-pocket beat" is famous—and it's not reserved for concerts.



Photo by Bill Spilka

Reiners have an apartment in the Loop, but they live in Westport.

than the union contract would allow, and very little more than normal turnover in any large musical group. Of the orchestra's fifteen principals, only six are Reiner's appointments; of the four first-desk men in the brass section, which is the orchestra's particular glory, three were in their places when Reiner arrived. Reiner can be unceremonious to the point of cruelty when he does fire people (last year's one-season first cellist learned his fate from a source outside the orchestra). But he has brought the Chicago Symphony to its present pitch by stimulating and controlling the existing personnel, not by importing a flock of protégés.

Reiner does not have pets, anyway. He is not the sort of conductor who takes (or pretends to take) an interest in the private lives of his men. Musicians who have troubles are more likely to take them to the management of the orchestra than to Reiner. On occasion, a few Hungarians in the orchestra have tried to appeal to Reiner's recollections of his childhood by speaking to him privately in his native tongue, but he does not like it. "You are in America now," is his usual reply. "Speak English." Reiner and his orchestra do not seem to feel much warmth for each other—but the coolness of the relationship is easily counterbalanced by a deep and very genuine respect on both sides.

One of the oldest saws in the concert business holds that there are no bad orchestras—only bad conductors. In a sense, every orchestra is the property of its permanent director, and picks up his qualities and defects. The dominance of the conductor has probably been stronger in Chicago, however, than anywhere else. No other resident orchestra in America ever took a conductor's name for its own, as Chicago once did to honor Theodore

Thomas; and no conductor anywhere has ever duplicated the feat of Frederick Stock, who held the musical directorship of the Chicago Symphony for the lengthy term of thirty-eight years.

Thomas founded the orchestra in 1891, and lived long enough to see it established in its own building, and to conduct its first five concerts there. When he died in 1905, he deeded his position to his assistant, Frederick Stock—like Thomas, a German by birth. Under Stock, the orchestra formed the pattern of activities which still continues. In 1916, while on a visit to New York, the Chicago Symphony played for the first recordings ever made by an orchestra under its permanent conductor. Stock put the Saturday-night Popular Concerts on a regular basis, and started the first subscription series of children's concerts, to build future audiences for the orchestra. Perhaps his most spectacular innovation was the Chicago Civic Orchestra, a tuition-free permanent training ensemble for students looking towards a symphonic career, which Stock founded in 1919, after his largely German orchestra had been riddled by the enthusiasm and bigotry of the First World War. Today, about half the members of the Chicago Symphony are Civic graduates—and, says George Kuyper, who was the Chicago's manager until mid-November, "there isn't a prominent orchestra in America without at least one Civic alumnus. Conductors come through here every spring, to audition Civic talent."

The structure Stock left behind him was solid enough to survive a confused decade after his death in 1942. For a season the orchestra worked with a succession of guest conductors, and then Desiré Defauw took it over for three difficult years. Thereupon followed a dazzling and demoralizing season with Artur Rodzinski, whose farewell gesture at the end of his one-year tenure was to bring his little son out on the stage before the embarrassed but cheering audience, to show him that "the people really love me in Chicago." Two more years of guest conducting kept the orchestra playing in public before the management engaged Rafael Kubelik, whose three years as music director were marred, to say the least, by the unwavering disapproval of Claudia Cassidy, the critic of the *Chicago Tribune*. The orchestra Reiner inherited from Kubelik was unquestionably on the way up once again (among the reasons Reiner had to make so few personnel changes was the quality of the musicians Kubelik brought in). But RCA Victor's Richard Mohr, who has been director for most Chicago recordings under Reiner, testifies to a continuing tonal improvement throughout the six years of Reiner's supervision.

A post in the Chicago is one of the half-dozen most desirable ensemble jobs in America. Union scale minimum is \$170 a week, and something like half the orchestra is paid more than the minimum. The season is twenty-eight weeks long, with a maximum of four concerts and five two-and-one-half-hour rehearsals a week. The men are paid extra for the year's dozen or so

recording sessions and for the Sunday-night television concerts over WGN. ("Color television, if you please," Reiner observes, shrugging his shoulders.) Every so often, the season is extended by a fall or spring tour, and every summer most of the men play the six-week outdoor festival at Ravinia, north of the city. Like orchestral musicians everywhere, they give private lessons in what little time remains; and the first-desk men give section lessons to the aspiring talent of the Civic Orchestra. A man who plays in the Chicago Symphony can probably expect an annual income of \$8,000 to \$11,000 a year—not munificent, but well above average as this country rewards its musicians. And a first-class card player can augment that income by participating in the four-handed cribbage game which goes on during every break in a rehearsal or a recording session.

Orchestra Hall, the fruit of Theodore Thomas' appeal to the civic initiative of Chicago nearly sixty years ago, sits on South Michigan Avenue, overlooking Grant Park, Lake Michigan, and the Art Institute. Its carved sandstone façade, doubtless impressive when new, lacks grandeur by comparison with the two large office buildings that squeeze it onto its rather small plot in the middle of the block. Inside, the building offers a rather impressive marble lobby, and a wide, shallow auditorium to match the wide, shallow stage. The wall behind the stage is a shell-shaped reflector—Wedgwood blue with Wedgwood-type white decorations—rising from a wooden chorus-platform to the ceiling.

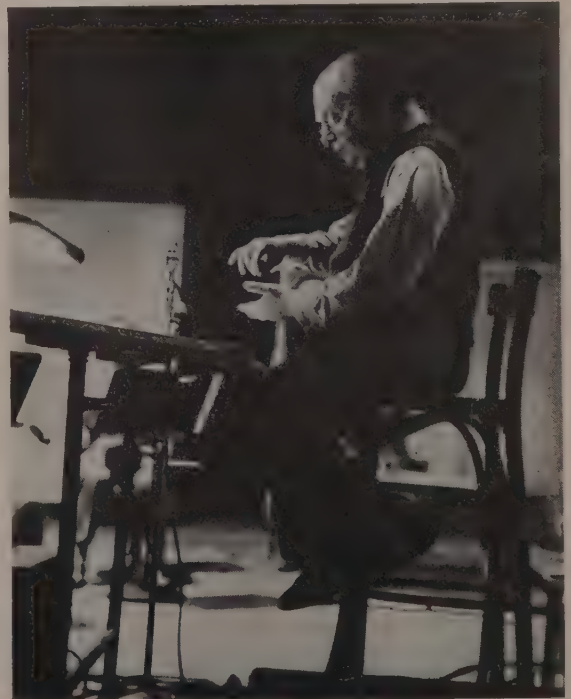
Acoustically the hall is adequate, though there are dead spots on the stage and in the audience. When a work calls for vocal soloists, Reiner places them on a high stand at the rear of center stage. ("Singers don't like it," says a man who works with the Orchestra, "but Reiner's Reiner. And it's true that voices carry better in this hall from that location.") Get the people out of it, however, as the engineers say, and Orchestra Hall makes a fine recording studio, especially for stereo. Reiner says that he would rather record in Orchestra Hall than anywhere else in the world.

The side walls of the auditorium are the walls of the building, and space behind the stage is restricted to a narrow runway and a few small rooms. Downstairs in the basement there is a large dressing room with green metal lockers for the musicians, plus a trunk room (emptied of trunks and turned into a makeshift control room when Victor comes to record), and a modest but rather pleasant rectangular recreation room featuring card tables, Morris chairs, and a machine which sells coffee, hot chocolate, and hot soup. Most of the men spend their rehearsal breaks in the dressing room, however, playing bridge on the piano, upended trunks, and folding tables. Upstairs, above the hall, reached by an elevator with wrought-iron gates, are half-a-dozen floors of offices. The Orchestra owns the lot, and their rental fees, plus recitals and religious meetings in the auditorium, about pay the cost of maintaining the building.

Nevertheless, despite an average ninety-plus per cent sellout of the hall's 2,580 seats, the Chicago's deficit is very large. In the 1958-59 season, music making cost the orchestra about \$450,000 more than its receipts. (The Philadelphia Orchestra, by comparison, lost only \$234,000; no orchestra made money.) Chicago has a good endowment—\$8,200,000, at conservative valuation, exclusive of the value of its building—but a chunk of the total is restricted to the pension fund or to educational uses, among them the operation of the Civic Orchestra. Income from the endowment fund, applicable to the operating loss, came to about \$220,000 in 1958-59, and another \$165,000 was raised from current contributions—leaving about \$60,000 to be extracted from capital and paid to creditors.

Wrestling with these problems is the task of a fifteen-member Board of Trustees and of the orchestra's manager, a post which was held for fifteen years by George Kuyper and has recently passed into the hands of Seymour Raven, formerly a critic and editor for the *Chicago Tribune*. President of the Board is Dr. Eric Oldberg, a socially prominent Chicago surgeon whose father was professor of music at Northwestern, and whose wife is a pianist good enough to have studied with Schnabel and played with the Chicago Symphony (before Oldberg was its president, of course). Kuyper, who left just the other day to take over the Hollywood Bowl and the Los Angeles Philharmonic, is a tall, large-boned, rather Lincolnesque man with a mane of white hair and a solid grasp on the two first requisites of a successful manager—a calm tempera-

Continued on page 110



He "does not so much sit as settle" on the rehearsal chair.

Ever hear of 1 Virtuosi di Peoria? You will, herein—and of the whole flourishing musical life that may well make our Midwestern states the germinating force in America's culture.

Music in the Midwest

by ROBERT C. MARSH

"THE ONLY PLACE I see where another great flowering of European culture might come is in the American Middle West, where the start could be fresh and from the ground up. . . . Americans must not copy Europe. They must be themselves, must create *de novo*."

These words of philosopher Alfred North Whitehead, spoken in a Cambridge, Massachusetts, drawing room twenty-five years ago, might strike many ears today as strangely as they did then. For the Midwest, like every principal region of the United States, is often regarded by the inhabitants of other parts of the country in terms of outmoded stereotypes, such as Sinclair Lewis' *Main Street* or Carl Sandburg's even more dated evocation of the city of Chicago.

Lewis' Gopher Prairie, revisited this winter, would probably have a Community Concerts series and might even boast as esoteric a flowering of local culture as the Illinois group who began performing last autumn as *1 Virtuosi di Peoria*. Chicago, the Midwest's largest city, is no longer hog-butcher for the world, or, indeed, for itself. Its hoodlum empires are gone, and with the St. Lawrence Seaway linking it directly to the Atlantic, it dominates America's inland coastline as a prosperous, energetic, and expanding metropolitan area of some six million persons.

Midwestern history and traditions, admittedly, have a half-century less depth than those of the Atlantic seaboard. Marquette and Joliet found the portage from the

Chicago to the Des Plaines rivers in 1673, but settlement lagged far behind exploration. In 1812, the year before the London Philharmonic came into being, the population of Chicago, partly as a result of British inspiration, was largely massacred by Indians. Even so, Chicago had its Philharmonic Society in 1850, not many years after New York's Philharmonic was founded.

As is characteristic of America in general, the primary emphasis in the Midwest has always been on instrumental music. One of the first men to take the symphony orchestra westward was Louis Antoine Jullien, among the most colorful figures ever to wield a baton. Adored by the English, he recruited an orchestra in Europe and visited the United States in 1853–54, bringing his band to 100-man strength by engaging American instrumentalists. After two months in New York, Jullien set off on a national tour that took his forces as far as the Mississippi.

Supreme as a showman, Jullien was just the sort to bring culture to the hinterland. One of his desires was to publish a setting of The Lord's Prayer with the title page reading "Words by Jesus Christ, Music by JULLIEN." This urge to seize top billing even from the second person of the Trinity betrayed a fundamental instability of mind, and Jullien died in poverty in a French madhouse without ever making a second tour of this country.

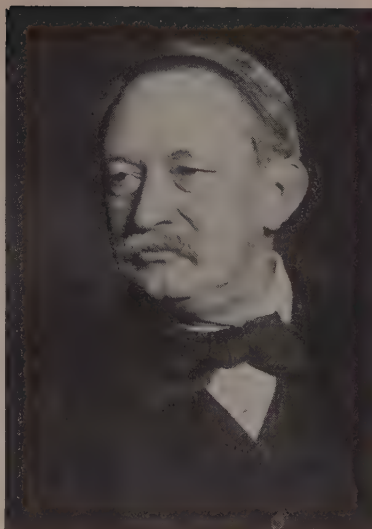
For one of his players, however, a German-born eighteen-year-old violinist who had been hired in New York, America had revealed a challenge and a promise. His name was Theodore Thomas. In 1854 he was on the road again, touring the Midwest with violinist Ole Bull, and in 1855 he was himself violin soloist with a touring

orchestra in Chicago, playing Vieuxtemps's *Reverie*.

If any one man can be credited with creating an audience for serious music in the Midwest, it is Thomas. Fifteen years after that solo appearance he formed the Theodore Thomas Orchestra and, still only thirty-four, began his winter tours along "the great highway" to the West. They were to continue more than twenty years, and they produced direct progeny in three great American orchestras: the Chicago Symphony (1891), the Cincinnati Symphony (1895), and the St. Louis Symphony Orchestra (1907).

How good was the Theodore Thomas Orchestra? From the evidence, it was remarkably fine. When the great Anton Rubinstein toured with it, he told piano builder William Steinway that he "little thought to find in this new country the finest orchestra in the world! Man for man the orchestra of the Paris Conservatoire is perhaps equal to them, but unfortunately they have not Theodore Thomas to direct."

Cincinnati responded to the Thomas orchestra by organizing a biennial festival for the conductor and his men in 1873. In Chicago, the arrival of Thomas and his professionals in 1869 killed off the city's second effort to form a philharmonic society of its own, and the Thomas orchestra became the nonresident but prime source of the city's music. Twenty years later, when after the great fire of 1871 Chicago had built The Auditorium (designed by Dankmar Adler and Louis Sullivan and seating 4,250 persons), Thomas transferred himself to that city on a permanent basis. He was sick of the road, and prepared to "go to hell if they would give me a permanent orchestra." Chicago had provided him with his most consistent support, and in cooperation with the Apollo



Theodore Thomas

Club chorus he had presented Chicagoans with such stimulating fare as Berlioz's *Damnation of Faust* and the first half of *Les Troyens*. With sixty of his New York players and twenty-four Midwestern instrumentalists, he directed the Chicago Symphony in its initial concert in October 1891. This was the first such orchestra west of the Hudson, and, since the amalgamation of the New York Philharmonic and the New York Symphony in 1928, it has been third in seniority among American symphonic foundations.

The Chicago Symphony soon lost its isolated position. Cincinnati had an orchestra four years

later, and Minneapolis joined the movement in 1903. St. Louis, with a long tradition of musical groups, put its orchestra on a professional foundation in 1907, and the close of the First World War in 1918 provided the stimulus for the establishment of the Cleveland Orchestra. The same year Detroit appointed Ossip Gabrilowitsch to head its four-year-old orchestra and began to secure national attention. Indianapolis established an orchestra in 1929.

Today every Midwestern population center can claim some kind of orchestral activity on the amateur, professional, or semiprofessional level. Often, all three are flourishing. The Chicago area, for example, has about twenty orchestras of some consequence, including a youth symphony that gives the best instrumentalists from the local secondary schools a chance to play together. Recent tours overseas have put the reputations of the Cleveland and Minneapolis ensembles on a solid, international basis.

It is not, however, simply in the renown of highly professional symphonic organizations that the character of Midwestern music can be judged. A large and wealthy



Under Herman Clebanoff, Evanston's Symphony Orchestra.



A University of Illinois seminar in musique concrète.

city can support an orchestra, even if its concerts are remote from the lives and interests of all but a minority of the local population. It is grass roots musical activity that tells the more important tale.

Admittedly the Twin City Symphony of St. Joseph and Benton Harbor (Michigan), the Duluth Symphony, or the Evansville (Indiana) Philharmonic are not to be counted among the world's great orchestras, but they are live music in communities that, not so long ago, had no such artistic resources. If population density is taken into account, the Midwestern concentration of smaller orchestras is the greatest in the country.

Theodore Thomas' dictum was "play *at* the people until they catch on." After that, of course, one starts playing *to* them. Eventually, one hopes, they start playing themselves. "Throughout my life my aim has been to make good music popular," Thomas wrote in 1874, "acting constantly on the belief that the people would enjoy and support the best in art when continually set before them in a clear and intelligent manner."

If one can characterize Midwestern music in 1960, it is the Thomas operation on the grandest scale. One American in four is a Midwesterner, and better than one Midwesterner in two has access to serious live music in his community. He has an opportunity to hear a variety of musical works, to widen and clarify his interests, and to form the basis for sound musical taste. And just beyond the horizon of the smaller cities are great urban centers where opera and most of the world's leading recitalists can be heard annually.

A GOOD EXAMPLE of grass roots music is the Evanston (Illinois) Symphony, which this winter is presenting its fourteenth season. The primary reason for Evanston's having a symphony orchestra of its own is that seventy men and women from Chicago's North Shore want one. If these people merely wished to listen to a symphonic ensemble, they would find the opportunity already in town, in the form of the Northwestern University Orchestra, and a short drive into Chicago's Loop makes many musical events easily accessible.

Evanston Symphony personnel numbers a contingent of music teachers and professional performers, but the majority of its members earn their livings in other than musical activities. A department store executive, a metallurgical engineer, a paper products wholesaler, a secretary, a radio announcer, an architect, and the sales manager for a property protection service are included in the present roster. What do they have in common? A desire to work together making music.

With this incentive goes an interest in offering performance opportunities to others. For seven years the orchestra has sponsored a competition to find a young musician from the northern Chicago suburban area who could be presented as soloist on the final program of the season. No Heifetz has been discovered so far, but the opportunity is always open.

Repertory contains standard items such as the Mendelssohn *Italian* Symphony and Tchaikovsky Fifth, but in recent years the orchestra has also played Hovhaness' *Mysterious Mountain*, Liadov's *Enchanted Lake*, and the Vivaldi A minor concerto for two violins. Ticket sales and contributions are the only source of income, but no member of the orchestra is charged dues or required to engage in fund raising. Recently the Evanston Bureau of Recreation took interest in the group and now provides such benefits as transportation for bulky instruments and partial subsidy for a rehearsal room.

Perhaps the best evidence of the group's spirit is that music director Herman Clebanoff, who recently moved to California, didn't want to resign and is commuting from the Coast to direct the opening and closing events of the season.

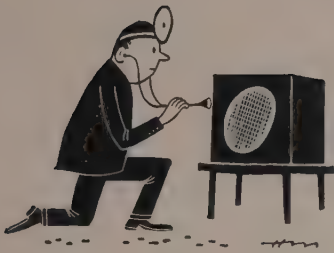
The thing that makes a symphony orchestra a center of musical creativity, rather than a sound-museum preserving the work of the past, is a steady and systematic cultivation of composers and their works. Midwestern audiences are conservative, and Midwestern concerts tend to be dominated by "The Fifty Famous Pieces" and annual virtuoso readings of the celebrated concertos, but rarely do customers suffering from arrested musical development survive a winter without some exposure to unorthodox fare.

In recent years the most consistent flow of new music in the United States has come from Louisville, which (like Cincinnati) occupies a geographically important position on the frontier between Midwest and South. Between 1948-59 the Louisville Orchestra presented 131 world premieres, of which 110 were short compositions commissioned by the orchestra with local financial aid and a grant from the Rockefeller Foundation. All of the scores played since 1954 have been recorded.

Naturally, many of these works are something less than masterpieces, and not every one was received with particular enthusiasm even in Louisville; but the proportion of interesting music has been high. It is via these Louisville premieres that a great deal of the new music recently heard in Chicago has come, and Louisville-commissioned works have been applauded as far from Kentucky bluegrass and bourbon as Moscow. It was no surprise, therefore, when the delegation of Soviet composers which visited this country last autumn made Louisville their one midcontinent stop.

ANOTHER increasingly important factor in Midwestern musical life is the tradition of state-supported higher education. Somewhere in the complexity of the State U. campus there is sure to be a center for the arts. In all probability its role extends beyond formal instruction to include the presentation of public concerts by students and professionals and possibly even a festival of extramural significance. The annual May Festival of the University of Michigan is an established instance, while the festivals of contemporary—

Continued on page 106



BIG BASS

FROM SMALL BOXES

ASK SEVERAL EXPERTS if loudspeakers can be reduced in size without losing fidelity and, as with most questions related to high fidelity, you'll get at least two answers—conflicting, naturally. One school says you need big speakers to get good bass. (Some of its members go further and even specify the kind of big speaker you must have.) The opposite school blithely continues to shrink woofers and to produce effective bass from relatively small boxes. There are, however, several engineering approaches to the problem of *how* the woofer is to be shrunk. The proponent of each method invariably insists that his particular approach avoids all the pitfalls of all the others. Argument is, of course, half the audiophile's fun, but for practical purposes it's well to know precisely what to listen for when you set out to choose a loudspeaker and want to determine whether or not the shrinking has been effective.

Big Waves and Little Waves

The problem starts with the fact that low-frequency waves are big, while high-frequency ones are small. A 100-cycle wave measures 11 feet from crest to crest; a 40-cycle one measures 27.5 feet; a 10,000-cycle wave measures only 1.3 inches. Here is one of the most important concepts of sound reproduction: low-frequency sound waves result from large amounts of air moving relatively slowly; high frequencies require a small amount of air vibrating very rapidly. A single 12- or 15-inch loudspeaker is called upon to perform feats of sound production never required of any single musical tone generator. (A violin, with four strings, has four tone generators.) No tone generator, for example, is expected to produce a 40-cycle note and also a 10,000-cycle one, but a loudspeaker is required to re-create the whole range of frequencies at once.

The problem of speaker size involves primarily the bass—the big, low-frequency waves. To produce a low-frequency wave, it is necessary either to move a large

quantity of air a little way (timpani), or to move a small quantity of air a long way, and let the movement spread out to the larger quantity as best it can (horns). Thus part one of the problem is to set big waves in motion from a loudspeaker unit whose size is only a fraction of that of the waves.

Next comes resonance. The fundamental resonance for a moving-coil loudspeaker is usually located somewhere between 50 and 140 cycles, although speakers can be designed with a resonance higher or lower than that, if needed. The resonance results in greater movement of the cone at this particular frequency than at other frequencies.

With the unit unmounted, resonance does not give greater volume of sound, because the corresponding wavelength is about 10 feet, while the air path from front to back of the cone is a matter of mere inches. Consequently the air shuffles back and forth around the rim without making an appreciable wave. Put the same unit in a large baffle and it will produce more sound at its resonance frequency than at any other.

Using the baffle stops the round-the-edge shuffling. To what extent depends on the baffle size and frequency. A bigger baffle is effective to lower frequencies. But the primitive baffle that is big enough to reinforce the speaker's resonance makes the resonance boom, without filling in the "middle bass"—frequencies immediately above the resonance.

One important thing about the point of fundamental resonance: cone movement decreases both above and below the frequency involved. Above, this does not necessarily mean a loss, since the cone has to produce smaller sound waves, anyway. But below, where longer sound waves have to be set in motion, a bigger cone movement would be required. This bigger movement, as we have stated above, is something that the loudspeaker cone simply cannot provide below the resonant frequency. From this we can draw a simple conclusion:

the resonant frequency of a speaker represents the point below which that loudspeaker normally ceases to be really useful. (We will discuss later the ways in which this problem is overcome.)

After getting the lowest frequencies properly cared for, we need to make sure that higher frequencies—midrange and up—are also properly handled. They need to be produced uniformly, and they must not get distorted in any way by the presence of the low frequencies. Any cone unit that moves a relatively long way in handling the low bass frequencies is liable to produce more distortion of the midrange frequencies it also handles. This again is the result of requiring a lowly loudspeaker to do what no musical instrument can achieve. It should be apparent that if a speaker is busy producing a pedal-note C for an organ sound, and it is then asked to do a trill on high E flat for a flute sound, it is going to have to rub its stomach and pat its head at the same time, so to speak, and there may be some confusion—which, in the parlance of high-fidelity engineers, is called distortion. It is to the credit of these

same engineers that the multiple complex function of the speaker not only can be accomplished at all but can be executed with so remarkably little confusion . . . or, if you like, distortion.

These are basic aspects of the problem. A few side issues will appear as we consider different approaches to its solution.

The Corner Horn

The first solution—the horn—was used for other purposes long before loudspeakers were even thought of—and probably before the acoustic principles behind it were understood.

The earliest horns of concern to us were used on acoustic phonographs. In a fashion parallel to that use, a loudspeaker, the horn expands a small-area, high-intensity wave into a large-area, low-intensity one. At its mouth, the horn develops sound by making a large quantity of air move only a little way with less effort. All sorts of analogies can be suggested, including the cheer-leader's megaphone.

SPEAKER COMPARISON TABLE

		UNIT DETAILS						
TYPE		SPEAKER RESONANCE UNMOUNTED	FRONT OF CONE WORKS AGAINST		BACK OF CONE WORKS AGAINST	RELATIVE CONE MOVEMENT AT LOW FREQUENCY	ACOUSTIC PRINCIPLE USED	LOWEST FREQUENCIES COME FROM
LARGE TYPES	HORN	Unimportant.	High acoustic back-pressure of horn.		Normal air pressure, little radiation.	Small.	Expanding wave prop- agation.	Large area horn mouth.
	BACK- LOADED HORN	Unimportant.	Normal air pressure, little radiation.		Low freq.	Small.	Acoustic cavity between unit and horn makes crossover action.	Large area horn mouth.
			Normal air pressure, direct into room.		Med. freq.			
	INFINITE BAFFLE	Normal. Raised a little by baffle.	Normal air pressure, direct into room.		Acoustic back pressure, greater than front.	According to size, average.	Totally encloses sound waves from back of cone.	Front of cone.
	BASS REFLEX	Normal.	Normal air pressure, direct into room.		Pressure approx. equal to front at resonance.	Half that for equivalent infinite baffle.	Reversal of back wave by box and air in port.	Equally from front of cone and reflex port.
SMALL TYPES	ACOUSTIC SUSPENSION	Ultra low. Raised to normal by acoustic cushioning.	Normal air pressure, direct into room.		Pressure much greater than normal, in box.	Large.	Resonance controlled by air cushion in box.	Front of cone.
	DUCTED REFLEX	Normal or slightly lower.	Normal air pressure, little radiation.		Low freq.	Small.	Acoustic resonance converts high pressure to large volume movement.	Mouth of duct.
			Normal air pressure, direct into room.		Med. freq.			
	VARIABLE MASS	Slightly lower than normal, but distributed.	Normal air pressure, plus variable mass element.		Fairly high acoustic back pressure.	Large.	Distributed mechanical resonance holds up efficiency over range.	Front of cone.

The relatively high pressures built up in the horn's throat tend to hold down movement of air, at resonance as well as other frequencies. Thus the resonance created when a speaker is relatively free-acting disappears when it has a horn to work into.

Furthermore, because a horn acts rather like an amplifier, it steps up the sound output a unit can give for the same electrical drive power (its efficiency is higher) and helps it to produce a very uniform response. In fact, a properly designed horn is, without question, the best kind of loudspeaker.

Unfortunately, few listening rooms can conveniently house a horn big enough for present standards of high fidelity, and as a result we have to be content with some compromises. The only horns of practical use are the folded, corner variety, of which some of the best have been patented by Paul Klipsch.

At its lowest frequencies, a horn develops a wave until it is almost half a wavelength across. The corner horn achieves this end by utilizing the three-way corner, formed by the two walls and floor, to finish the job.

Otherwise, to get 40 cycles, you would need a contrivance with a ten-foot-square opening.

The innards of a horn have to be designed so that a sound wave can expand properly. For low frequencies, this means the horn throat has to be long, as well as large-mouthed. For a horn twelve or fifteen feet long to be accommodated in that piece of corner furniture, it must be folded. Folding helps get the lower frequencies, but the higher ones, with their shorter wavelengths, bounce around all the corners. That problem is solved by using the big folded horn for the lowest range of frequencies only, and then using smaller units (also usually horns, which can now be straight) for the higher frequencies.

Baffling the Infinite

The next serious development was the closed-back system, which provided complete separation of the waves from front and back, instead of the partial separation that a reasonably dimensioned open back could

SPEAKER COMPARISON TABLE

SYSTEM DETAILS

REMARKS

RATE LOW FREQUENCIES FALL OFF	IS LOW-FREQUENCY PROTECTION NEEDED?	MANUFACTURING DETAILS TO LOOK FOR	SPECIAL CARE IN USE
Very suddenly at critical frequency of horn.	Yes.	Accurate construction of horn shape internally. Rigidity.	Must be placed in corner, unobstructed for few feet from speaker.
Very suddenly at critical frequency of horn.	Yes.	Same as horn.	Same as horn.
12 db/octave below resonance.	No.	Well-sealed enclosure. Use of acoustic damping on interior.	Not critical.
18 db/octave below resonance.	Yes.	Use of acoustic damping on interior.	Not critical.
12 db/octave below resonance.	No.	Well-sealed and damped enclosure. Unit with free moving cone.	Additional units for higher freq. Place near wall, floor, or ceiling.
18 db/octave or more below resonance.	Yes.	Well-sealed enclosure. Duct facing floor or wall preferred.	Less critical if spacing of duct from wall or floor is controlled by design.
12 db/octave or more.	No.	Good security of mass element to cone. Well-damped cavity.	Place near wall.

If the relative cone movement is listed as large, check carefully for intermodulation distortion—the kind in which an organ's deep pedal tones may cause wavery reproduction of the middle register, for instance.

The rate at which low frequencies drop off can affect the sound, if the design is not quite right. It would be difficult to say what rate is best. Usually a system that falls at 12 db/octave may, by resonance, overemphasize one frequency. If this is a fairly broad emphasis, it may not be particularly objectionable.

A system that falls at 18 db/octave can produce more erratic response—possibly a couple of peaks with a valley between. The sound will be a little less natural than that of the other type with the same degree of error in construction. A poorly designed bass reflex can also be a boom box, but it is a different sort of boom; well designed, both can be quite acceptable. With any boom box type, listen especially for hangover effects on bass notes. For example, when a drum is damped by the player, it should stop dead in the speaker too.

The column headed "Is Low Frequency Protection Needed?" should be explained. The types where YES appears must not be fed low-frequency components lower than the lowest they are intended to receive. With these types, some amplifiers with exceptionally good low-frequency response may produce distortion, either due to the slightest turntable rumble or to some other very low frequency that has no business there. It may be vital to use a rumble filter.

Certain kinds of programs cause a very low-frequency "bounce" effect in some amplifiers. This is inaudible in itself but is usually heard as a wavery effect similar to the intermodulation caused with pedal tones. But in this case it appears without pedal tones (or other bass notes) necessarily being present.

Sometimes it may be the effect of feedback from the program to the amplifier that will cause this distortion effect.

Being aware that these types need protection can alert you to listen for such effects. The best thing is to check the speaker with the whole system you're using and make sure this effect does not occur.

accomplish. For this reason they are sometimes called infinite-baffle enclosures. That's the polite name. They're also called boom boxes, because the interior of the box resonates at a variety of frequencies.

The boom-box effect can be minimized, if not eliminated, by suitable choice of enclosure shape, careful placement of speaker unit, and treatment of the box interior with acoustic padding. But this type inevitably will reinforce, to some extent, a frequency a little above the free resonance of the unit.

Another deficiency of the closed box is that, the smaller it is made, the less efficient it is; that is, it needs that many more electrical watts from an amplifier to produce a given loudness in terms of acoustic watts. Sound waves come from both the front and the back of the cone, and opposition to cone movement is incurred on both sides. When the back is enclosed in a box, and the front is exposed to a large room, the small volume of air in the back will act as a small cushion, limiting the cone movement, so that less sound comes out at the front.

A horn speaker with an efficiency of 40% (which is about the highest in high-fidelity use) needs a quarter of an electrical watt to produce one tenth of an acoustic watt in the room. But a low-efficiency speaker system—say 1% (they do come lower)—needs ten watts to give the same sound loudness. To equal two watts into the horn would require 80 watts with the other speaker.

Bass Reflex

This limitation of sound from the front led to the idea of the bass reflex: why not use sound waves from the back as well, at least for the lowest frequencies? To do this the cancellation effect must be overcome, so that sound waves from both back and front can compress the air at the same time.

The bass reflex enclosure has two openings, one containing the loudspeaker and the other—the port—to permit air to move in and out. By designing the enclosure so that the weight of air in the port is equal to that moved directly by the loudspeaker (including its own cone), the air inside the enclosure gets compressed, concertina-fashion, at the box resonant frequency. Air in both holes comes and goes together. The loudspeaker drives one part, and resonance action the other. Compression of air in the box, combined with the momentum of the movement in the other hole, enables the two sound waves to work together at this frequency.

Bass reflex enclosures come in all sizes, using moving-coil units of different sizes, with correspondingly different degrees of low-frequency response. By and large, the size of a loudspeaker, whether corner horn, infinite baffle, or bass reflex, is pretty much the same for a corresponding low-frequency response. There are other differences we shall mention presently. But this general principle of requiring a size inversely proportional to the lowest frequency desired seemed quite inflexible for a long while. There came a growing conviction,

however, that there must be some way of making a small box give out real low frequencies—and without recourse to false harmonics.

The Air Cushion

Three ways have so far been used. Two of them are adaptations of the closed box, and one a variation of the reflex principle. The first one to appear was called acoustic suspension. Since reduction in box size normally pushes up the speaker's resonance frequency and reduces efficiency, the designers decided (since audio power is relatively cheap) to accept the reduced efficiency, but to do something about the resonance frequency.

Since putting a box around a speaker makes it act against an air cushion, which has a certain amount of stiffness, the natural stiffness of the speaker cone's mechanical suspension is increased. Thus the resonance frequency of a cone might jump from 70 to 110 cycles. The acoustic-suspension method counteracts this effect by getting the resonance of the unit itself down—to a few cycles—by making its suspension extra floppy and by making the cone slightly heavier. Then, by putting it in a much smaller closed box, the system resonance goes back up only to 30 or 40 cycles or so, and it can give good bass.

This method certainly works, at a loss in efficiency. It also wins a bonus in reduction of distortion. The air in the box, being the major part of the stiffness that controls cone movement, works as an almost perfect pneumatic spring, which the corrugated surround of an ordinary speaker can never be.

Regardless of the mechanics of achieving bass response from a small box, a relatively large movement of air is needed from the small box to get the bass power. In the acoustic-suspension type, this comes directly from the cone front, so the cone has to have much greater movement than larger speaker systems.

This fact may negate some of its advantage in reducing distortion, because it is always much more difficult to get large movements with low distortion.

Making a Duct Do the Work

The next type to appear was an adaptation of the reflex principle. With the original reflex idea, the cone and port each radiated about equal parts of the total sound at the lowest frequency. With ducted port reflexes, most of the sound at the lowest frequency comes from the port, because it has a long tube attached (usually inside) allowing a relatively large weight of air to be moved.

This avoids the acoustic-suspension need for an extra-floppy unit, although lowering the frequency of the resonance may sometimes be advantageous. The combined action of the weight of air in the duct and the cushion of air in back offers a large resistance to cone movement, so it does not move much at the lowest frequencies. But the air in the duct, which brings out most of the sound, moves freely at large amplitude.

If anything, this is a better *Continued on page 108*

**Being the life story (to date)
of Giulietta Simionato, a mezzo who
delights in being a mezzo.**

by *Herbert Kupferberg*

GIULIETTA SIMIONATO knew she was a mezzo-soprano the moment she first began to sing; she expects to be a mezzo-soprano to the moment she stops, if she ever does; and furthermore, she wouldn't be anything *but* a mezzo even if she had the choice.

"Leonora?" she says with a touch of disdain, referring to the lady of that name who figures in Verdi's *Il Trovatore*. "Leonora says nothing. Leonora does nothing. It is Azucena that is the most beautiful, the most dramatic, the most expressive part."

This preference for the slightly dusky mezzo timbre over the bright soprano may be the exception rather than the rule among *prime donne*, but for Simionato it has produced a handsome garland of operatic glories, including a Metropolitan debut on this season's opening night in the role, by no coincidence at all, of Azucena.

It was just after a Metropolitan rehearsal that Mme. Simionato expounded upon the pleasures of being a mezzo, upon the problem of sounding good on recordings, upon the reasons why she doesn't like to sing Carmen. She was seated in her fourteenth-floor hotel suite overlooking Central Park, with a view of faraway skaters on the Wollman rink, half hidden by trees.

Taking in the scene, she said: "Despite homesickness, I find New York fascinating." Or rather, what she actually said was: "*Malgré la nostalgie, je trouve New York fascinante.*" Mme. Simionato speaks no English and carries on her conversations in Italian or French, or a macaronic mixture thereof. She speaks Italian almost as if she were singing it, with warm tones and graceful phrasing that fall lightly on the ear even when her listener doesn't understand a word. In height she stands 5 feet 2, an anatomic circumstance which has made many a 5-foot-5 tenor her willing debtor. And she is trimly proportioned, with a bright smile to complement her lively brown eyes.

Like many others, the Simionato voice was first heard in these parts via records, with personal appearances following on the operatic stages of San Francisco in 1954 and Chicago in 1955. (She has since returned to both cities regularly—and Dallas and Philadelphia have also heard her in opera—but the Metropolitan debut scheduled several years ago was prevented by illness.) Simionato is naturally pleased that her recordings—first for

They
Opened
Her
Mouth
with
a
Corkscrew



Louis Melançon

Cetra, but more recently and more numerous for London—helped spread her fame across the Atlantic; but she is also a bit surprised, for she isn't at all sure her voice records well.

"Some singers are better on the radio," she says, "and some are better on the stage. In my opinion, I don't sound particularly good on records. But, I don't know. . . ."

The shrug accompanying these words expresses a proper doubt. Certainly Simionato's own opinion is contradicted by the majority view: witness a recorded repertory of complete operas encompassing *Rigoletto*, *Forza del destino*, *La Favorita*, *Il Trovatore*, *Il Barbiere di Siviglia*, *La Gioconda*, and *Cenerentola*—not to mention the ultimate accolade, for a singer, of a solo record of arias.

SIMIONATO's early life and consequently her early singing were associated with smaller Italian cities. She was born in Forlì, a town of 25,000 near Bologna, but at the age of one month was packed off to the island of Sardinia with her mother, who found the climate there more healthful. There she remained until the age of fifteen, when the family removed to Rovigo, a town near Padua.

It was in Rovigo that it was discovered that she had a voice—a mezzo voice. She was enrolled in a convent school where singing was a daily activity, and she quickly became known as the girl who sang better than any of the other pupils.

"Neither of my parents was musical," she says. "My father was a government employee and my mother was opposed even to my taking lessons. I made it more difficult at the beginning, too, because I was a shy, timid girl.

"But when the sisters at the convent discovered I had an exceptional voice, they began teaching me. The sister who taught piano saw that I was singing with my teeth clenched, as children sometimes do. She said she couldn't understand the words, but I still wouldn't open my mouth. So she put a *tire-bouchon*, a corkscrew, in to open it. So I learned how to move my mouth and to pronounce. That was my first singing lesson, and a good one."

Sunday concerts at school brought the convent's star singer to the attention of a local music teacher, who went to her father (her mother had died a short while before) and suggested preparations for a professional career. It was this maestro of Rovigo who first informed the young singer that she was a born mezzo-soprano, and one capable of achieving great things. Since he was a man of only local renown (he died while his star pupil was still singing small parts at provincial opera houses), few people remember his name today. Giulietta Simionato does: Ettore Lucatello.

In the years that followed, Simionato built up a repertory of more than fifty operatic roles, most of them squarely in the mezzo range, but several extending

above it or below. In 1933 she won a *bel canto* prize given by the city of Florence, outsinging a field of nearly 400. An important debut came in 1938 at the Comunale in Florence, where she sang in Ildebrando Pizzetti's *Orseolo*; two years later she was at La Scala as Beppe in Mascagni's *L'Amico Fritz*. But it was not until 1947 that she made her mark at La Scala, creating something of a sensation in Ambroise Thomas's *Mignon*, which remains to this day one of her cherished operas. Since then she has sung throughout Europe and both Americas, and last season took her to the concert stages of the Far East.

"You ask me am I happy to be a mezzo," she said reproachfully. "Why should I not be happy? Of course I am happy. I much prefer the roles of Azucena and Amneris to Leonora and Aida. Besides, you must remember that in Europe we give many operas with fine parts for a mezzo that are not given much here—*Italiana in Algeri*, *Cenerentola*, *Adriana Lecouvreur*, *Favorita*, *Fedora*, and many others."

Singing in obscure operas is a Simionato specialty. Two years before her Metropolitan debut she made a New York appearance with the American Opera Society, singing the part of Jane Seymour in a concert version of Donizetti's *Anna Bolena*, and the next season she returned as Romeo in Bellini's *I Montecchi ed I Capuletti*. Her La Scala stint this season will include Dido in Berlioz's *Les Troyens*, and among the roles she wishes to record is Rossini's *Semiramide*.

And where does Carmen come into this—Carmen, the role which has lured sopranos and contraltos alike, the role in which many a mezzo has made her fame and her fortune? Simionato has sung Carmen. She is singing it this season at La Scala, as a matter of fact. London Records intends to record her in it. But she is plain to say that whenever she sings it, the assignment certainly is not her idea.

"*Non so fare la 'sexy,'*" she says—"I don't know how to make sexy. I like a more spiritual personality. Myself, I feel I am Mignon, not Carmen. Besides, Carmen is too strenuous. You jump, you dance, you throw yourself about. Micaela, she comes, she sings: '*Je dis que rien ne m'épouvante . . .*'; everybody applauds. Escamillo, he sings: '*Votre toast, je peux vous le rendre . . .*'; everybody applauds. José, he sings: '*La fleur que tu m'avais donnée*'; everybody applauds. But Carmen, she has to work for her applause all evening, for four acts."

IT IS ONLY recently that Simionato has discovered the relatively placid atmosphere of the concert hall. Several concerts are included in her current American itinerary, among them appearances in New York, Minneapolis, and Chicago. For these recitals Simionato is delving into the works of Respighi, Pizzetti, and Spontini to vary the standard mezzo fare.

"At first I was afraid I wouldn't be very good at concerts," she says. "I wasn't

Continued on page 109



by Roland Gelatt

Music Makers

CHICAGO is about to embark on a major cultural adventure: the restoration and reopening of the Auditorium Theater, a structure described by Frank Lloyd Wright shortly before his death as "the greatest room for music and opera in the world." The present owners of the building have approved the plans, volunteer committees have been organized, and a vigorous fund-raising campaign is now under way. If the needed \$2,700,000 can be found, and there is strong reason to believe it will, Chicagoans will be witnessing the rehabilitation of the Auditorium at the very same time that New Yorkers will be viewing the demolition of Carnegie Hall.

The Auditorium Theater was the creation of two famous nineteenth-century architects, Dankmar Adler and Louis Sullivan. In it they achieved not only their architectural masterpiece but (again to quote Frank Lloyd Wright) "a building at least fifty years ahead of its time and only now coming into its own." The Auditorium's doors first opened in 1889 to the strains of Adelina Patti singing in Gounod's *Roméo et Juliette*. Grand opera continued to hold its stage for forty years—a span of time that took in the palmiest days of Mary Garden's Chicago Opera Company. Then, in 1929, opera deserted the old Auditorium for a new but acoustically inferior house built by Samuel Insull.

The Auditorium Theater thereafter stumbled into a slow decline, though it continued to enjoy some isolated moments of glory. We well recall catching our first glimpses there of George Gershwin, Artur Schnabel, Leopold Stokowski, and Arturo Toscanini during the decade of the Thirties, and we conceived at that time an enduring affection for the Auditorium's vast but friendly layout, its wild Victorian filigree, its musty corridors and tunnels, and above all its unfailingly good acoustics. Finally, after a

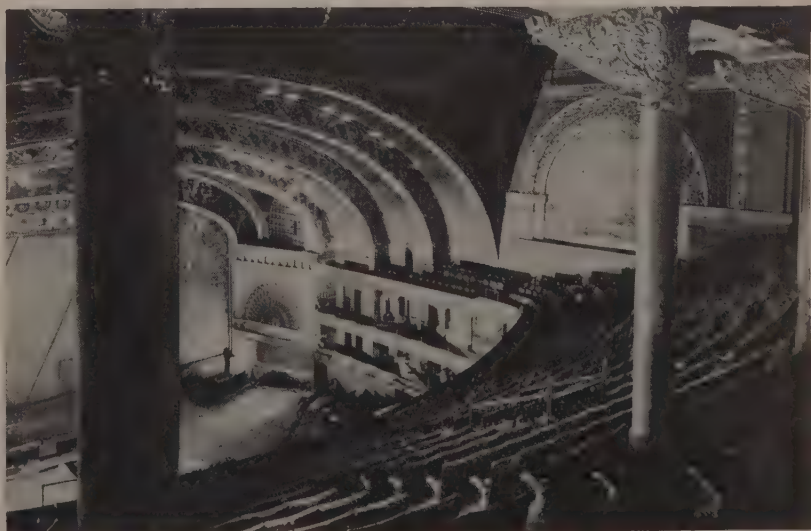
Midwest run of *Hellsapoppin*, in 1942, the Auditorium was closed. Except for its wartime role as a Servicemen's Center, it has remained closed ever since.

We paid a visit to the old hall not long ago in company with Mrs. John V. Spachner, who heads the Auditorium Restoration and Development undertaking. It was an experience at once saddening and exciting. Nothing is quite so forlorn as a noble building in disuse and decay, and eighteen years of inattention have done the Auditorium no good. The plaster is crumbly, the floor boards sag, and everything in it seems almost hopelessly dirty and lusterless. But the basic structure, experts say, is still sound, and we can testify that the acoustics are as superb as ever; one of our party talking casually on stage could be plainly heard in the topmost gallery.

Roosevelt University today holds title to the entire Auditorium Building, comprising not only the Theater but also the former Auditorium Hotel and Office Building, which have now been con-

verted and adapted to the needs of a modern educational institution. The university has a lively interest in keeping the structure intact and in restoring as much of the interior as is possible and desirable. Recently the former Banquet Hall was rehabilitated and turned into a recital hall. It now looks as fresh as it must have in 1889, and its gleaming appearance is in striking contrast to the dilapidation of the opera house. Mrs. Spachner, who helped raise funds for this work also, views the recital hall as a trial run for the very much more difficult and costly job of restoring the Auditorium Theater. We found it a heartening promise of things to come.

Chicago's musical life has already reached the point where an additional hall would prove of considerable use. If the necessary money can be raised, the city will have a "brand new" nineteenth-century opera house—one both aesthetically pleasing and acoustically impeccable—ready for the opening of the 1961-62 season.



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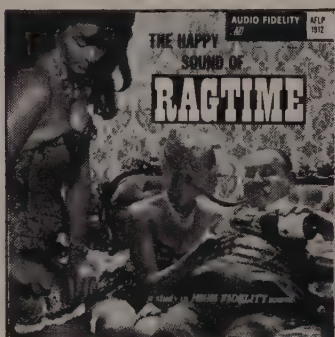
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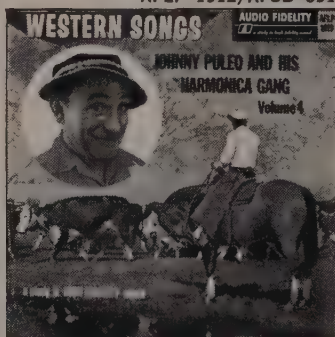
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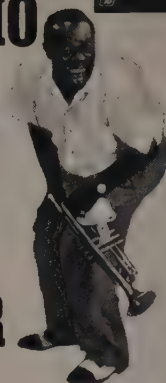
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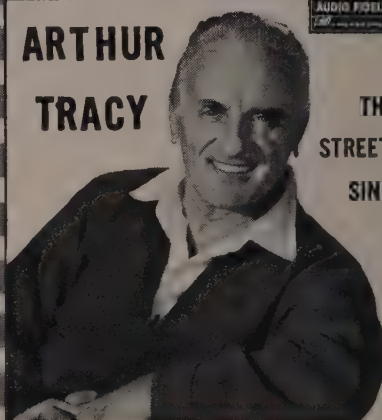


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Records in Review



Hans Wild

MacNeil, Tebaldi, Bergonzi
Simionato, Corena, Van Mill

The First Stereo *Aida* Comes Vested in Grandeur . . .

by Roger Dettmer

IN VIEW of the wide appeal of *Aida* and public clamor for a performance in stereo, the first twin-channel recording of Verdi's opera perhaps comes to us belatedly. But—as demonstrated in the present version—how much better late than later. London has met sonic challenges before (notably in *La Fanciulla del West* and *Das Rheingold*). In *Aida* the demands are staggering—temple rites with offstage priestesses, triumphal scene, subterranean inquisition, and entombment. Let it be said at once that John Culshaw and his aides have conquered all.

Withal—as it should be—the work resulting from Herbert von Karajan's leadership is a wonder greater yet than the engineers' achievements in operatic stereophony. Here is not only a performance that combines the sternest technical discipline with unfettered interpretative expression, but a creative

fusion of what are really two operas in one. Just as, in the mind's ear, we hear a performance of Beethoven's last piano sonata that no one has attained, so an integrated *Aida* has long haunted our subconscious.

To hear it at last realized is a kind of psychic shock. The recording itself is consummate. We have not the standard two or even three channels here, but instead a stage that stretches undivided from wall to wall. The sound is so close to truth that one can play these discs and none other at a sitting. In the matter of "staging," circumambulation prevails—very appropriately when the implied action so precisely dovetails the libretto as it does here. An echo chamber is featured with taste and dramatic discretion on three occasions: in the temple scene (Act I, Scene 2) for the offstage priestesses and their accompanying harp and brass; for

the sacerdotal quiz (IV, 1), complete with trombones and a thundering bass drum; and finally for the entombment (IV, 2) to give the crypt, with its immovable stone, a depth. So acute is the recording that one can, even without recourse to pictures in a presentation book, pinpoint orchestral, choral, and solo voice placement.

Karajan's reading is not so urgently headlong as Toscanini's, but the tension is as great and the proportions even greater. Instrumental sound is both sensuous and incisive, but also unfailingly precise. The chorus—no matter those patches of furry diction—sings with a stylistic variety that encompasses the profane as well as the sacred, and with a sonority that meets the orchestra head on. As for Karajan's front-rank cast, Renata Tebaldi and Giulietta Simionato, especially, sing with an emo-

tional fervor that fills out character where before only stereotype sufficed. It makes but the slightest difference that Mme. Tebaldi's *altissimo* register continues to trouble her, notably when she sings the climactic high C of "*O patria mia*" a fraction under pitch (not flat, but under pitch all the same). We have, as compensation, a fresh intensity of expression—hear "*Ritorna vincitor*"—that makes her latter-day Aida actually a princess and invariably a woman. And Miss Simionato emerges here as a finely shaded singing actress. The sound of her voice, when she calls time and again "*Ah! Vieni amor mio*" (II, 2), is ravishing. In Act IV, Scene 1, when she prowls the stage in jealous agony, there is starkest drama in the throat. The priestess of Eugenia Ratti, no less, surpasses all heard heretofore on records. Her diction, like Tebaldi's, is periodically smudged, but the voice itself is caressingly beautiful, and singularly suggestive of more than brazier-banking in the back room.

The gentlemen of the cast also deserve plaudits. Carlo Bergonzi, a remarkable musician among contemporary tenors and a singer without flaw, will be in time the clarion Radames he is not yet. Intelligence prevails, however, and a sensitive conception of the role. The Amonasro, without vocal parallel on discs of the past or present, is Cornell MacNeil. Perhaps he does not muster the insinuating menace of Gobbi, but he brings much more voice to the part, painstakingly coached and incorporated by Karajan, and soundest theatrical instincts. For Ramfis, London summoned Arnold van Mill from the Netherlands—a dark, sinuous basso cantate who pronounces alien Italian better than passably and possesses the dramatic equipment to sound like a High Priest. Fernando Corena, the King, sings a non-buffo role (for the first time on records to my personal recollection) and sings it forcefully. Artistic intelligence cannot quite conceal a technique that is tremulous on sustained tones, and elsewhere effortful, but it carries him a long way. Pietro de Palma is that tenor messenger who so regularly in the opera house announces ill tidings in a voice to match. But not Signor De Palma, a *comprimario* of present-day primacy.

Some will complain that the breaks are odd, but it is to London's commercial credit that sound of this range and registration has been contained on six sides, at a saving to the consumer of \$5.98. If, then, this company's *Das Rheingold* was widely regarded as the supreme operatic endeavor of 1959, its *Aida* is comparably vested with the grandeur that corners "aye" votes in any election year.

VERDI: *Aida*

Renata Tebaldi (s), Aida; Eugenia Ratti (s), Priestess; Giulietta Simionato (ms), Amneris; Carlo Bergonzi (t), Radames; Pietro de Palma (t), Messenger; Cornell MacNeil (b), Amonasro; Arnold van Mill (bs), Ramfis; Fernando Corena (bs), King of Egypt. Singverein der Gesellschaft der Musikfreunde, Vienna Philharmonic Orchestra, Herbert von Karajan, cond.

• • LONDON OS 25133/5. Three SD. \$17.94.



Capitol Records

Surrounding Sir Thomas—

De los Angeles,

Victor Olof (of EMI),

and Nicolai Gedda.

Beecham's *Carmen*: A Definitive Statement

by Conrad L. Osborne

It's finally happened: Capitol's Beecham/De los Angeles *Carmen* is on three long-playing records (stereo or monophonic). Labels have been pasted on the records, the records have been placed in a box, and the whole package is available, as they say, at all better stores. Recording editors and columnists will now have to turn elsewhere for a sure-fire story, having made merry long enough with play-by-play recitations of the sinister happenings at the Salle Wagram. No purpose would be served by recapitulating the dark tale of the feud that suspended recording sessions from one year to the next; the spirit of Camp David apparently prevails, and the only task remaining is to evaluate the finished product.

This is not the *Carmen* to end all *Carmens*, but it is the most interesting recorded presentation of the work to date. (N.B.: Epic's new version is scheduled for release in the very near future.) The first point of interest is the leadership of Sir Thomas. I do not doubt that his treatment will displease those for whom frenzy is the score's one indispensable ingredient, but even they cannot challenge the brilliant execution of his concept. For me, Sir Thomas' statement of *Carmen* is as close to definitive as I expect to hear. I will not say that he has demonstrated anything new in the music. But his reading calls back to the listener all the excitement and terror of a second or third hearing of the opera; it brings back the feelings we know *Carmen* ought to arouse, but which seasons of mediocre playings have buried.

The dramatic pitch of the performance is unmistakable from the time the overture is under way, especially with the first entrance of the Fate Theme, where the strings' tremolo has a chilling bite and the underlying drumbeats sound like thuds of a death roll. Throughout the score, Sir Thomas

tends to take things a bit slower than is customary. The orchestra's buoyancy of tone and the conductor's ability to pull things together more than compensate for the loss in sheer velocity (there is less speed, but more momentum), and the gain in lucidity is startling.

For once, Mercèdès and Frasquita are together on their "Tra-la-las" in the "*Les tringles des sistres*," and the number does not disintegrate as a result of having nowhere to go from an overwrought initial tempo. The choruses in the first act have a wonderful lyric sweep, and the Smugglers' Quintet (which is *not* taken at a slower-than-usual pace), for the first time in my experience, observes the expected balances. From first note to last, the orchestra and chorus perform with beautiful tone (even the horns) and a splendid freedom—freedom gained, I assume, through the most exacting precision drill. Number after number is so "right" that I found myself ignoring the performance altogether, and considering afresh the astounding riches of the music. No reading can do more.

Most collectors of my acquaintance are apprehensive as to Victoria de los Angeles' contribution. A good many soprano prima donnas—Farrar, Jeritza, Ponselle, to name a few—have had a turn at the role in the past, and that Miss De los Angeles, a Spanish singer who has had impressive success in the French repertory, should undertake the part is not surprising. The essential question was one of temperament: would she prove extrovert enough for the role? The answer is yes, though she shows us a Carmen quite unlike the wild-behaving, chesty-sounding toughie we generally encounter at the opera house. This Carmen is calculating, insinuating—the loping Habanera is a subtly provocative sample. The soprano's lower tones

are quite adequate to the music's demands, and the evenness and focus of her voice are certainly welcome in a part that seldom gets either.

In opposition to Nicolai Gedda's fresh, small-scaled José, there is just a suggestion of motherliness in her portrayal. It is quite feasible to set forth the Carmen/José relationship in this light—José more than once sings about his deep attachment for his mother, and it makes good sense that he would desert the fragile, sweet Micaëla for a woman who would take the lead, as indeed Carmen does. We might note that José returns with Micaëla only when he 1) feels that he has been betrayed, and 2) hears that his mother is dying. (Though it has only an incidental relevance, I should add that this idea is lent further weight in the *Merimée* novel, where the aspect of José as a wanderer, a searcher after a resting place, is much more fully developed.)

The remaining participants do not attain quite the same level of performance as does the leading lady. Gedda sings cleanly and resonantly, but a voice of larger caliber is required, particularly in Act III; he also tends to disjoin phrases in an effort to render each of them perfectly, with the result that the "Flower Song" and a few other

passages are stillborn. I ought to say, however, that he is at least as good as his LP competitors, with the possible exception of Jobin on the Columbia set. Ernest Blanc, Bayreuth's latest Telramund, has a sonorous, wide-open baritone, and it's good to hear "Votre toast" barreled forth this way, even if he does not do much with the character. The weakest of the four principals is Micheau. She is musically and well routinized, but her voice has lost its gleam, and a Micaëla who sounds a couple of decades older than her José will never do. The supporting players are all Paris stalwarts, and fit into the frame, though the only first-line voice amongst them is that of Depraz, who sings Zuniga.

I have listened to the stereophonic version only. The sound per se is fine, but EMI's approach to the production offers grounds for serious complaint. There is no attempt made to bring us a performance of *Carmen*. All stage effects have been abjured. The gunshot that supposedly frightens Micaëla at the smugglers' stronghold wouldn't scare a reasonably secure eight-year-old, and the sound of the crowd as Carmen breaks away from José in Act I is extremely fainthearted. The children's chorus is rendered by Les Petits Chanteurs

de Versailles, who, unsurprisingly, sound like a well-trained group of very sweet boys; result, the changing of the guard summons about the same effect as a couple of verses of "Il est né, le divin enfant." It may be argued that a recording is a recording, and that no one is fooling anyone, but other companies have demonstrated how vivid a stereo performance can become through intelligent use of stage sounds, and *Carmen* would hardly seem to be the opera for pussyfooting.

The above reservations notwithstanding, I would not trade this *Carmen* for any other on the market. Certainly no opera lover should be without Sir Thomas' magnificent exposition of the score.

BIZET: *Carmen*

Victoria de los Angeles (s), Carmen; Janine Micheau (s), Micaëla; Denise Monteil (s), Frasquita; Marcel Crosier (ms) and Monique Linval (ms), Mercédès; Nicolai Gedda (t), Don José; Michel Hamel (t), Remendado; Ernest Blanc (b), Escamillo; Jean-Christophe Benoit (b), Dancaire; Bernard Plantey (b), Morales; Xavier Depraz (bs), Zuniga. Chorus and Orchestra of Radiodiffusion Française, Sir Thomas Beecham, cond.

● CAPITOL GCR 7207. Three LP. \$13.98.

● ● CAPITOL SGCR 7207. Three SD. \$16.98.

CLASSICAL

ARNSKY: *Variations on A Theme by Tchaikovsky, Op. 35a—See Tchaikovsky: Serenade in C, Op. 48.*

BACH: *Concertos for Violin and Orchestra: in A minor, S. 1041; in E, S. 1042*

Henryk Szeryng, violin; Association des Concerts Padeloup, Gabriel Bouillon, cond.

● ODEON XOC 112. LP. \$4.98.

Szeryng's tone is lovely, his phrasing musically, his playing in general aristocratic in style but not cold. In the first movement of the E major he slurs a few short sixteenth-note figures, and there is a moment in the finale when he seems deliberately to play an important held note sharp, but everywhere else his articulation and intonation seem faultless. The orchestra's contribution is less praiseworthy: the violins are sometimes too timid when they carry the thematic ball, and on occasion the orchestra is a hair's breadth behind the soloist. Good recording. N.B.

BACH: "Orchestral Program" (trans. Stokowski)

Passacaglia and Fugue in C minor, S. 582; Komm, süßer Tod, S. 478; English Suite No. 2, in A minor, S. 807; Bourrée; Solo Violin Sonata No. 1, in G minor,

S. 1001: Sarabande; Chorale: Ein' feste Burg, Terry Nos. 77-8-9; Weihnachtsoratorium, S. 248; "Shepherds' Song" (i.e., No. 10, Sinfonia); "Little" Organ Fugue in G minor, S. 578.

Symphony Orchestra, Leopold Stokowski, cond.

● ● CAPITOL SP 8489. SD. \$5.98.

Away back in January 1928, in reviewing the first Bach-Stokowski transcription to appear on records (the now world-famous Toccata and Fugue in D minor), I wrote: "Does the popular mind still attach the adjectives 'dry' and 'cold' to Bach? A single playing of this record will pulverize the popular mind." Since that time Stokowski's discography has been studded with further Bach arrangements (and re-recordings of the most successful among them). Many of these did indeed "pulverize" the onetime popular conception of Bach as a "dry" or "intellectual" composer, while at the same time they inflamed controversies among purists and musicologists which still rage. At this late date, however, the arguments on both sides seem futile: for better or worse, the Stokowski transcriptions have become a permanent part of the repertory and it is only fair that today's listeners be given a chance to judge them (now endowed with new sonic excitements) for themselves.

Stokowski's present collection of transcriptions is far from a definitive or uniformly successful one, but it certainly is representative of both his most admirable and most lamentable essays. On one

hand there is the poetic yet overwhelmingly dramatic Passacaglia and Fugue, and the piquant scoring of the *Little G minor Fugue* (at least up to its incongruously grandiose ending); on the other there is the lugubrious *Komm, süßer Tod* and "Shepherds' Song." And whatever one may think of the transcriptions themselves, even at their most sentimental and inflated they still have the incomparable magic of the Stokowski orchestral sound, which in these latest recordings is aurally at least more seductive and electrifying than ever. Only the slurred wind-and-strings opening of the present Sarabande would not have been passed by the near-infallible conductor in his Philadelphia days. R.D.D.

BEETHOVEN: *Concertos for Piano and Orchestra: No. 4, in G, Op. 58; No. 5, in E flat, Op. 73 ("Emperor")*

Emil Gilels, piano; Leningrad Philharmonic Orchestra, Kurt Sanderling, cond.

● MONITOR MC 2032/33. LP. \$4.98 each.

Gilels' Soviet editions of these works continue to offer competition to the Angel sets (which are the only ones to pay him royalties). As yet, they can do so only monophonically, but in the one-channel format the engineering is comparable to Angel's, with the Soviet sound, if anything, a little more vivid. (The stereo versions of the Angel releases are not particularly exciting.)

Since both these and the Angel sets are relatively new, there is not a great

deal of variation between the two solo performances. (In the Fourth both make use of the alternate short cadenza in the first movement.) Gilels seems to play a little better in the Monitor editions, but Sanderling occasionally gives the soloist a somewhat less sensitive accompaniment than Ludwig provides for Angel. Neither conductor, however, offers distinguished support of the type Gilels received from Reiner in the recently released Brahms B flat Concerto.

Choice between the two is a complex affair. I happen to prefer the full-bodied sound of the Leningrad orchestra and the piano to the orchestra balances of the Angel edition; consequently, my vote goes to the Soviet recordings by a small margin.

R.C.M.

BEETHOVEN: Overture in C, Op. 115
("Namensfeier")—See Brahms: *Symphony No. 4, in E minor, Op. 98.*

BEETHOVEN: Quintet for Piano and Winds, in E flat, Op. 16

†Mozart: *Quintet for Piano and Winds, in E flat, K. 452*

Frank Glazer, piano; New York Woodwind Quintet.

• • CONCERT-DISC CS 213. SD. \$5.95.

The Beethoven exists in two versions, both of them lumped together as Op. 16, of which this is the first. The composer's second thoughts, which converted the work to a quartet for piano and strings, can be heard in stereo on RCA Victor LSC 6068. The wind version is the better treatment of the work—Beethoven paying homage to Mozart, whose earlier masterpiece is heard on the overture.

The performances are both winning, and the presence stereo achieves with a living-room-sized wind band such as this provides a genuinely delightful experience.

R.C.M.

BEETHOVEN: Symphony No. 5, in C minor, Op. 67

Vienna Philharmonic Orchestra, Georg Solti, cond.

• • LONDON CS 6092. SD. \$4.98.

London has had good luck with its Fifts, and this new Solti version follows the Kleiber and Ansermet editions with equal distinction. As Solti sees the score, strong contrast is needed between the two themes of the opening movement, so the surging outburst of the fate theme stands out sharply from the other material. This was Toscanini's approach, but Solti's reading is thoroughly his own.

The martial character of the music dominates this performance, although never to an offensive degree. This is a much more penetrating view of the symphony than the usual fast statement of the music or the familiar German *Sturm und Drang* interpretation. The result is a stereo Fifth with all the characteristic individuality of a great performance. We have already had some valid and interesting editions in stereo, but never one that seemed likely to attract a following comparable to the admiration many have for one or another of the monophonic sets. Solti, I think, has crossed that barrier between excellent and superior.

The recording was obviously made very close to the orchestra, which is heard with extremely vivid presence and firm stereo registration of the instrumental lines. The brass quality is particularly realistic. On the basis of having heard the Vienna Philharmonic on its American tour last fall, I can testify that this is how the orchestra sounds at short range.

R.C.M.

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Alfred Cortot, piano; Jacques Thibaud, violin; Pablo Casals, cello.

• ANGEL COLH 29. LP. \$5.98.

Who wants a recording made in November of 1928? It isn't "hi-fi." It's definitely nonstereophonic. How can it possibly secure an audience?

This sort of reasoning explains why many of the greatest of all recorded performances are unavailable. Angel's "Great Recordings of the Century" series is much too limited and its appeal restricted by its price, but nonetheless it attempts to fulfill a responsibility towards the collector whose primary interest is interpretation rather than realism in sonics.

This twenty-two-year-old *Archduke* captured one of the most remarkable trios of all time at the peak of its virtuosity. Individually and collectively the performances are superb, for many the finest ever put on discs. The recording was exceptional for its day, and the long-play transfer is technically most satisfying. There is plenty to hear on these surfaces, and you can hear it with clarity and satisfaction.

As far as I am concerned, when I next reach for the *Archduke*, this is the edi-

Continued on page 58

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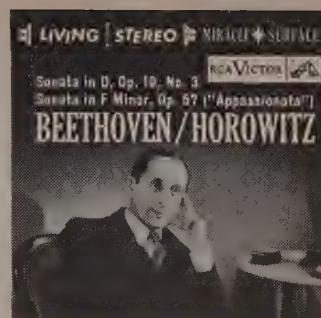
STEREO and regular L.P.

Toscanini's "Eroica": The Maestro conducts the NBC Symphony Orchestra in an all-time great performance of Beethoven's Third Symphony. First time on records. Monophonic only.

Tchaikovsky Violin Concerto: Henryk Szeryng, with Munch conducting the Boston Symphony. "Dazzling virtuosity one seldom encounters," writes High Fidelity.

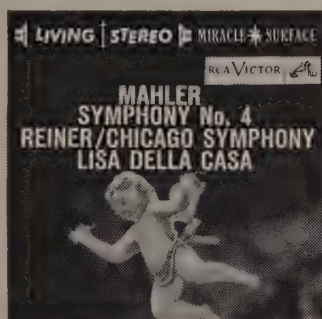
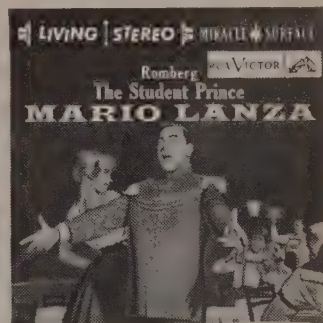
Concertos For Cello: Soloist Antonio Janigro and the Solisti di Zagreb join in a masterful record debut on RCA Victor. They play works by Boccherini, Vivaldi, Vivaldi-Bach.

In this brand-new recording of Beethoven's *Appassionata* and the *Sonata No. 7 in D*, Horowitz has broken with "traditional" interpretations. Going back to the source—the composer's original notations—the honored pianist has produced penetrating and majestic new readings of both sonatas.



Pianist Earl Wild has been called one of the greatest of all Gershwin interpreters. When Toscanini performed the "Rhapsody," he selected Wild to be his soloist. Now comes this superb new version by Wild and the Boston Pops, conducted by Arthur Fiedler. Also in the album: "An American in Paris."

Sigmund Romberg's beloved "Student Prince," in this new recording, is a major achievement in sound, as well as an artistic triumph. Mario Lanza, from his childhood, cherished this music. He was perfect for it. The fact that he turns out to be the best Prince of them all comes as no surprise.



This new album, a brilliant interpretation of Gustav Mahler's 4th Symphony, and the first Mahler recording by Fritz Reiner and the Chicago Symphony Orchestra, is an eloquent tribute to the composer in this "Mahler year" (marking the 100th anniversary of the birth of the Austrian master).



Formula for sweetening opera haters: get the best singers, let them sing. RCA Victor did just that, getting Björling, Della Casa, Di Stefano, Elias, Milanov, Moffo, Pearce, Peters, Rysanek, Tozzi, Valletti, Warren. The arias they sing are lovely, and in the process they win new friends for opera.



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tion I shall choose. High-fidelity sound is thrilling indeed, but such achievements in performance as this are even more rewarding. R.C.M.

BIZET: *Carmen*

Victoria de los Angeles (s), Carmen; Janine Micheau (s), Micaëla; Denise Monteil (s), Frasquita; Marcel Crosier (ms) and Monique Linval (ms), Mercédès; Nicolai Gedda (t), Don José; Michel Hamel (t), Remendado; Ernest Blanc (b), Escamillo; Jean-Christophe Benoit (b), Dancaire; Bernard Plantey (b), Morales; Xavier Depraz (bs), Zuniga. Chorus and Orchestra of Radiodiffusion Française, Sir Thomas Beecham, cond.
• CAPITOL GCR 7207. Three LP. \$13.98.
• • CAPITOL SGR 7207. Three SD. \$16.98.

For a feature review of this album, see page 54.

BLACKWOOD: *Symphony No. 1*

†Haieff: *Symphony No. 2*

Boston Symphony Orchestra, Charles Munch, cond.
• RCA VICTOR LM 2352. LP. \$4.98.
• • RCA VICTOR LSC 2352. SD. \$5.98.

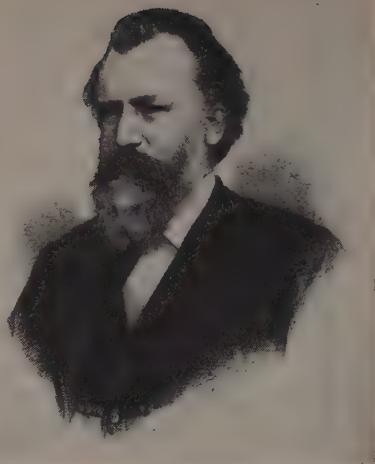
This is the first release to be issued under the Recording Guarantee Project of the American International Music Fund, of which Mrs. Serge Koussevitzky is president. I review it with some trepidation, since I was a member of the jury which selected these two works for this purpose.

In 1958 all the major and several of the minor symphony orchestras in this country taped new works, which were then submitted to a jury consisting of Nadia Boulanger, Carlos Chávez, and myself. There were fifty-two entries, and we spent three days listening to them. The Blackwood symphony came along towards the end of the third day, and it all but completely swept the field so far as one member of the auditioning committee was concerned.

Chávez and I had never heard of Easley Blackwood. Mlle. Boulanger, who knows everything, had heard of him, but that was all. He is a twenty-six-year-old American, and a pupil of Messiaen and Hindemith; not long ago he joined the faculty at the University of Chicago.

What captivated us about this symphony was its freshness, its vitality, its dramatic, epical qualities, and the sense of a lively, original, uncompromising talent at work. If Blackwood's idiom resembles that of any other composer, it is the idiom of his teacher, Hindemith, but the resemblance is mostly in terms of tough-mindedness, integrity, and willingness to pursue a complex formal scheme to its ultimate implications. Anyhow, this symphony struck us as being a brilliant, formidable, and truly symphonic creation. As I hear it again in this magnificent recording, it strikes me as more brilliant, more formidable, and more significantly symphonic than ever.

The symphony by Alexei Haieff on the other side is altogether different. Black-



Brahms: in stereo, much is added.

wood's work continues in the line of the romantic symphony. Haieff's is the symphony reduced to essentials—pointed, vividly compressed, supremely logical in every dimension. It is the neoclassical symphony *par excellence* among those submitted to us.

These two works, then, help to define the present status of symphonic composition in America. That the Boston Symphony always defines the status of orchestral playing at its highest goes without saying, and the recording is excellent in both versions.

Copies of all the tapes submitted for the Recording Guarantee Project, in 1958 and again last year, have been deposited in the Library of Congress, the Edwin A. Fleisher Collection at the Free Library of Philadelphia, and in the music departments of the public libraries of Cincinnati, Dallas, Los Angeles, Minneapolis, and New York. Thus a continuing archive of modern orchestral music, in its most readily accessible form, is being built up—as important a part of the enterprise as the public issuance of discs. A.F.

BRAHMS: *Liebeslieder Waltzes, Op. 52; Neue Liebeslieder Waltzes, Op. 65*

Elsie Morison, soprano; Marjorie Thomas, contralto; Richard Lewis, tenor; Donald Bell, baritone; Vitya Vronsky and Victor Babin, duo-pianists.

• EMI-CAPITOL G 7189. LP. \$4.98.
• • EMI-CAPITOL SG 7189. SD. \$5.98.

The first set of *Liebeslieder Waltzes* was composed during Brahms's first year of residence in Vienna; the second set came five years later. This is vocal chamber music of the highest and most enjoyable order, and it is as chamber music that it is performed here. Whether singing solos, duets, trios, or quartets, the four vocalists do a superior job, as does the fine two-piano team. The poems by G. F. Daumer, which provided the texts for Brahms, are light and bright in the first set, darker and more serious in the second. The music points up the contrast in moods, and the performers here vary their interpretations accordingly. The

monophonic version is first-rate, but stereo spreads out the four voices across the aural stage, giving the illusion of an actual concert performance. P.A.

BRAHMS: *Symphonies: No. 1, in C minor, Op. 68; No. 4, in E minor, Op. 98. Academic Festival Overture, Op. 80*

Amsterdam Concertgebouw Orchestra, Eduard van Beinum, cond.

• EPIC SC 6033. Two LP. \$9.98.
• • EPIC BSC 103. Two SD. \$11.98.

BRAHMS: *Symphony No. 4, in E minor, Op. 98*

†Beethoven: *Overture in C, Op. 115 ("Namensfeier")*

Lamoureux Orchestra, Igor Markevitch, cond.

• DEUTSCHE GRAMMOPHON DGM 12017. LP. \$4.98.
• • DEUTSCHE GRAMMOPHON DGS 712017. SD. \$5.98.

Van Beinum's ideas about Brahms, as expressed on the two Epic discs, are sound ones. The music emerges with power and dignity, yet it moves along very nicely. Another hearing of his Fourth has even canceled my former reservations about his opening movement. As always, the orchestral playing is wonderfully smooth and rich in texture, while the recorded sound, especially in stereo, is pleasingly balanced. The only puzzle here is why Epic elected to issue these works in a two-disc set with automatic coupling when they could and should have been released as singles.

Compared with Van Beinum's, Markevitch's conception of the Brahms Fourth is more rough-hewn. The most marked differences are in the rather boisterous Scherzo and in the Finale, half of which is taken at an extremely deliberate pace, only to be speeded up out of all proportion at the end. But the roughness is not all the conductor's. Although the woodwinds and strings are first-rate, the French brasses have a tendency to become raucous, and the timpani pound heavily throughout. This is all somewhat less noticeable in the monophonic version than in the stereo, where it is pointed up by the greater separation of voices and choirs.

It was a novel idea to include the seldom-heard *Name-Day Overture* as a filler. Frankly, I don't recall ever having encountered it before, though this is not its first appearance on discs. Just as frankly, however, I found it to be fourth-rate Beethoven, definitely an uninspired piece of hack work. P.A.

CHOPIN: *Valses (14)*

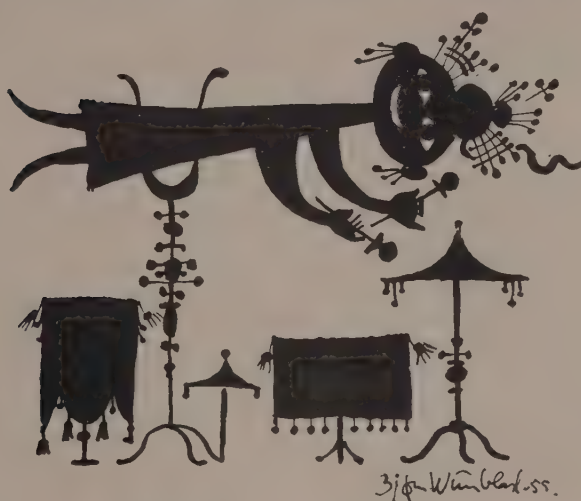
Barbara Hesse-Bukowska, piano.

• WESTMINSTER XWN 18883. LP. \$4.98.
• • WESTMINSTER WST 14071. SD. \$5.98.

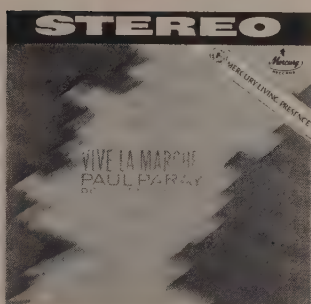
Miss Hesse-Bukowska is the liveliest and most satisfactory of the three Polish pi-

Continued on page 60

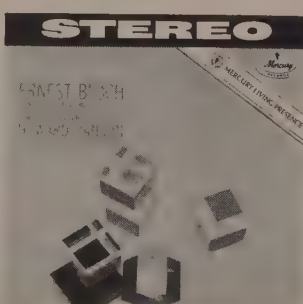
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BLOCH *Concerto Grosso No. 1*; *Concerto Grosso No. 2*. Eastman-Rochester Symphony, Hanson. MG50223/SR90223

BARTÓK *Dance Suite*; *Deux Portraits*, Op. 5; *Mikrokosmos*; *Bourrée*, *From the Diary of a Fly*. Philharmonia Hungarica, Dorati. MG50183/SR90183



SR indicates the stereo album number, MG, the monaural number.

anists in the Westminster Anniversary Chopin series. Of course, she is here working with the least profound material, and, like her countrymen, she plays with a basic straightforwardness that is an asset in the waltzes. But she has a tone with a delightful ping to it, and she keeps the faster waltzes moving along with light, dancing accents. When these elements are combined with a touch of melancholy, as in the C sharp minor Waltz, the result is perfect. Slow waltzes come off well but without the same high degree of charm. Both the monophonic and stereo versions give ideal reproduction of the piano tone. But Rubinstein, Lipatti, and Novaes remain still the outstanding pianists in this music. R.E.

COPLAND: *Dance Symphony*
†Stevens: *Symphony No. 1*

Japan Philharmonic Symphony Orchestra, Akeo Watanabe, cond.

• COMPOSERS RECORDINGS CRI 129. LP. \$5.95.

The *Dance Symphony*, composed in 1931, is very early but very good Copland. The composer had gotten over the stony, rigorous, ethical idiom of his early days, but had not yet entered the folkloric period in which he was to win such great success. Despite the title, there is little more of the dance here than in any symphony; what is here has the luminosity, fineness, breadth, lyricism, and dramatic power of Copland at his best. Although Copland is certainly not a neglected composer, there are unjustly neglected compositions among his output, and the *Dance Symphony* is one of these.

The symphony by Halsey Stevens on the other side of the disc is vigorously contrapuntal without being in the slightest degree academic; the work blazes with rhythmic inventiveness, is enchanting in its melodic freshness, and has a grandeur of address that stamps it as a symphony in the great tradition. The jacket notes quote a somewhat similar opinion I expressed in a review published fourteen years ago, but the symphony

sounds even better today, no doubt because Stevens has revised it in the meantime.

Composers Recordings is an enterprise devoted entirely to the works of contemporary Americans, but all its orchestral issues are made by foreign orchestras, unquestionably because it would cost too much to make them in this country. This is the first recording by a Japanese symphony orchestra that I have had the pleasure of hearing. It is an extremely fine one, both in interpretation and registration. A.F.

DONIZETTI: *L'Elisir d'amore*

Rosanna Carteri (s), Adina; Angela Vercelli (ms), Giannetta; Luigi Alva (t), Nemorino; Rolando Panerai (b), Belcore; Giuseppe Taddei (b), Dulcamara. Chorus and Orchestra of Teatro alla Scala (Milan), Tullio Serafin, cond.

• ANGEL 3594 B/L. Two LP. \$10.96.

Hilde Gueden (s), Adina; Luisa Mandelli (s), Giannetta; Giuseppe di Stefano (t), Nemorino; Renato Capecchi (b), Belcore; Fernando Corena (bs), Dulcamara. Chorus and Orchestra of Maggio Musical Fiorentino, Francesco Molinari-Pradelli, cond.

• • LONDON OSA 1311. Three SD. \$17.94.

The release of Angel's *Elisir* coincides with the appearance of London's stereo version, which was already in the catalogue in monophonic form. HMV's production is now out of circulation, so that, with the Cetra entry, there are three available recordings of *Elisir*. The opera itself is one of Donizetti's best comic efforts, though not quite on a plane with the incomparable *Don Pasquale*. While my preference remains with the London album, the new Angel performance is not without interest. Serafin's conducting is brisk and the choruses have a nice cohesion; the fact that Angel gets the entire opera onto four sides, as opposed to London's six, will be of importance to the budget-minded.

I am not very much pleased with the singing, however, particularly that of Carteri, from whom better things are expected. Her voice sounds edgy, especially in the first act, and she is neither girlish nor coquettish. This is just an average Italian Adina, decidedly below the level of Carteri's other recordings and of Gueden's work for London. Alva makes good use of his slim vocal resources, but his tasteful diminuendos and easy attack do not quite compensate for the small size and thin quality of his tone; though Di Stefano's Nemorino is cruder, it is more alive. Panerai leaps brashly after the higher tones, and his singing here is generally stiff and unvarying in color—Capecchi's Belcore is much the more intelligent portrayal. Taddei (Dulcamara) is more successful. Though he is not a bass, and though his *buffo* styling may be a bit more consciously applied than Corena's, his dark, warm baritone always makes for pleasurable listening, and he patters through the Act I scene with Nemorino in excellent fashion.

Finally, there is the matter of the sound, and here, too, London has the ad-

vantage, even in the monophonic version. Although Angel's balances are good and surfaces quiet enough, it has set the whole performance in a more distant perspective, and as a result has lost some of the immediacy and sense of presence characterizing London's recording. *Elisir* does not exactly cry out for stereo, and London's version uses directional effects only occasionally. Still, stereo's greater depth and breadth do add to the total impact. C.L.O.

**FISCHER, J. K. F.: *Suite No. 8, in C*—
 See Méhul: *Symphony No. 2*.**

GERSHWIN: "Porgy and Bess" (excerpts)

Soloists; Orchestra, Warren Edward Vincent, cond.

• • STEREO-SPECTRUM SS 53. SD. \$2.98.

Gershwinians may quibble a bit at the "Original Broadway Cast" billing here, but Avon Long and Levern Hutcherson at least were featured in relatively early productions. What's more to the point, both they and Margaret Tynes sing with much of the individuality and fervor of the folk opera's first interpreters, and they are given notably straight accompaniments, although by a rather small and hard-toned orchestra. Long's Sportin' Life airs are extremely amusing, if a bit overidiosyncratic for some tastes; Tynes is an excitingly brilliant if not perfectly steady-voiced Bess; while Hutcherson's Porgy airs and duos are remarkably bold, ringingly sung, and dramatically effective. The recording too is brilliant, if somewhat hard and overintense at times. All in all, this is indeed a bargain disc for those who like Gershwin's masterpiece done with a maximum of verve and a minimum of scoring and interpretative changes. R.D.D.

GLINKA: *Jota Aragonesa*—See Tchaikovsky: *Capriccio italiano, Op. 45*.

HAIFF: *Symphony No. 2*—See Blackwood: *Symphony No. 1*.

HANDEL: *Eight Suites for Harpsichord* (1720)

Anton Heiller, harpsichord.

• VANGUARD BG 592/93. Two LP. \$4.98 each.

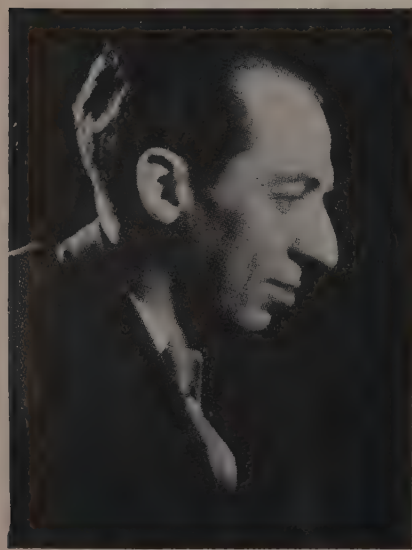
• • VANGUARD BGS 5020/21. Two SD. \$5.95 each.

Christopher Wood, harpsichord.

• FORUM F 70011/12. Two LP. \$1.98 each.

• • FORUM SF 70011/12. Two SD. \$2.98 each.

While these Suites do not as a whole represent Handel at his greatest, there is not one of them that does not contain at least one movement that could only have been written by a master, and No. 7 is of high quality almost throughout. They



Copland: an early symphony revived.

Continued on page 62

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cover a variety of formal patterns, from the improvisational Prelude of No. 1 to the Passacaglia of No. 7, and an assortment of moods, from the cheery Fugue of No. 2 to the poetic Prelude of No. 8.

Heiller, who is an organist, a conductor, and a composer as well as a harpsichordist, plays very competently here, from the technical standpoint, but a little mechanically in some movements. He is evidently not one of those rare harpsichordists who can achieve nuance in phrasing, and he avoids even such obvious means to maintain interest as changing the registration when repeating a section. Wood is far more imaginative. He ornaments the music freely, employs unwritten dotted rhythms in some places, and exploits all the color properties of his generously endowed instrument. The academically trained listener may gulp at a few of the things he hears here, like the wild arpeggios in the Prelude of No. 1, but he won't be bored. The recording is excellent in all four versions. N.B.

LE DUC: *Symphony in D*—See Méhul: *Symphony No. 2*.

LOCATELLI: *L'Arte del violino, Op. 3: Concerto in C minor, No. 2; Concerto in F, No. 3*

Susi Lautenbacher, violin; Mainz Chamber Orchestra, Günter Kehr, cond.
• Vox DL 500. LP. \$5.95.

In the histories of music, Locatelli (1695-1764) is credited with extending the technique of violin playing, especially in the twelve concertos he published as "The Art of the Violin." But these works are of more than historical interest. They are full of expressive melody and warm harmony, and the sometimes complicated writing for the solo instrument seldom is mere violinistic hocus-pocus. Similarly with the "capriccios" for solo violin, which are interpolated near the end of each first and last movement and serve as cadenzas. Although the capriccios in the F major Concerto tend to wear out their welcome, those in the C minor are workings out of substantial ideas. Miss Lautenbacher plays the capriccios especially firmly and cleanly, but elsewhere neither her performance nor the orchestra's is notable for polish or finesse. N.B.

MEHUL: *Symphony No. 2, in D*
†Le Duc: *Symphony in D*
†J. C. F. Fischer: *Suite No. 8, in C*

Association des Concerts de Chambre de Paris, Fernand Oubradous, cond.
• Pathe DTX 249. LP. \$5.95.

The Méhul is an eye opener. Written in 1808, it has a boldness and sweep that remind one of early Beethoven. Although the material itself may not be especially striking, it is treated with imagination developed with both power and delicacy. The first and last movements are particularly Beethovenish in their breadth of style and dramatic contrasts. The slow movement is a set of far from routine variations, and the Minuet

has the spirit and amplitude of a true scherzo. The symphony of Simon Le Duc (1748-1777) is an attractive work in the international Italianate style of the 1770s, and the Suite by Fischer (1665-1746) is elegant, French, and festive with trumpets and drums. I am happy to say that the performances are lively and the sound good. N.B.

MENDELSSOHN: *Sonatas for Organ, Op. 65: No. 1, in F minor; No. 6, in D minor*

E. Power Biggs, organ.
• COLUMBIA ML 5409. LP. \$4.98.
• • COLUMBIA MS 6087. SD. \$5.98.

Mendelssohn played the organ in St. Paul's Cathedral in London with great success, and it seems appropriate enough that E. Power Biggs should record some of the composer's organ sonatas in the same edifice, as he does here. The organ is not the same any more, but the acoustics in the vaulting structure presumably are identical, with a "die-away" period of sound up to twelve seconds.

These sonatas are sober, well-constructed, admirable works, which can sound dull without the best possible performances. Mr. Biggs has, I'm afraid, in this case given the sober element his most earnest attention; the results are sturdy, well intentioned, and—dull. The organ has a strong, beefy sound, somewhat spiced by bright, very reedy stops, and Mr. Biggs plays rather slowly, probably because of the long "die-away" period. He also is chary of contrasts in volume, and the First Sonata, anyway, seldom seems softer than a mezzo-forte, although the Sixth Sonata, a more interesting work, enjoys greater variety in color and dynamics from the organist.

The monophonic recording is relatively clean in texture; it was bound to have some blurring. The stereo disc improves the clarity somewhat and gives more aural perspective. Some of the more brilliant, loud stops blasted on my machine. Just two sonatas make a skimpy recording here. It is a pity that there no longer is available John Eggington's disc of Sonatas Nos. 1, 3, and 6, together with a Prelude and Fugue, offering at once more playing time and performances superior to the present ones. R.E.

MOORE: *Pageant of P. T. Barnum*—
See Piston: *The Incredible Flutist: Suite*.

MOZART: *Quintet for Piano and Winds, in E flat, K. 452; Trio for Piano, Clarinet, and Viola, in E flat, K. 498*

Walter Panhoffer, piano; Members of the Vienna Octet.
• • LONDON CS 6109. SD. \$4.98.

The Trio—one of Mozart's loveliest works in that form, having the special, mellow quality that the clarinet seems always to have evoked in his mature writing—is capably performed here, even though neither clarinetist nor violist achieves the beauty of tone one has heard in other performances. This is the chief defect in

the great Quintet, too, it seems to me. The recording, to judge by the sound of the piano, is first-class, but the oboe sounds pinched, the clarinet occasionally rather coarse, and the horn a bit cavernous and hooty. Two or three details, like the omission of certain embellishments, indicate that the players unfortunately did not use the best available edition of the Quintet. N.B.

MOZART: *Quintet for Piano and Winds, in E flat, K. 452*—See Beethoven: *Quintet for Piano and Winds, in E flat, Op. 16*.

PISTON: *The Incredible Flutist: Suite*
†Moore: *Pageant of P. T. Barnum*

Eastman-Rochester Orchestra, Howard Hanson, cond.

• MERCURY MG 50206. LP. \$3.98.
• • MERCURY SR 90206. SD. \$5.95.

The suite from Walter Piston's ballet *The Incredible Flutist* threatened at one time to do for this composer what *L'Apprenti sorcier* did for Paul Dukas; in other words, it nearly drove all the rest of his music out of the repertoire and prevented him from ever getting a proper hearing. Fortunately, that fate has been averted so far as Piston is concerned, but the popularity of this masterpiece of satire, wit, and lyric tunefulness is easily understood. Humor is not a leading characteristic of Piston's work as a whole, but there is enough humor for an entire life's output in this delightful score. This is especially true when Hanson conducts it.

Douglas Moore is an old hand at the folksy sort of thing, and his *Pageant of P. T. Barnum* is an especially persuasive example of his style. Its five movements concern themselves with the barn dances of the hero's youth; with the old slave, Joyce Heth, who was said to have been George Washington's nurse and who was Barnum's first attraction; with General Tom Thumb and his wife; with Jenny Lind; and with a circus parade. The music sounds like Ives with all the notes in the right places. The recording is superlative in both versions, but the stereo is the better because of the numerous trick effects employed by both Piston and Moore. A.F.

PURCELL: *King Arthur*

Elsie Morison, Heather Harper, Mary Thomas, sopranos; John Whitworth, countertenor; David Galliver, Wilfred Brown, tenors; John Cameron, baritone; Hervey Alan, Trevor Anthony, basses; Thurston Dart, harpsichord, continuo, organ; Saint Anthony Singers; Orchestra of the Philomusica of London, Anthony Lewis, cond.

• OISEAU-LYRE OL 50176/77. Two LP. \$4.98 each.

Despite Purcell's own description of his *King Arthur* as a "dramatick opera," it is really an elaborate incidental score for Dryden's play of the same name. The characters who perform the play and those who sing the music are entirely

Continued on page 64

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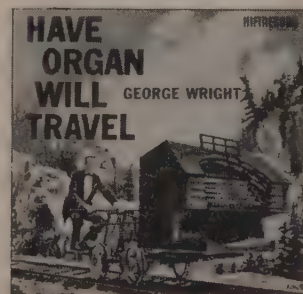
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separate, though at least two of the singers do play some part in the advancement of the plot, if a plot such as this may be said to advance. The play is concerned with the final stages of the struggle between the Britons, led by Arthur and the magician Merlin, and the Saxons, led by Oswald and the magician Osmond. Arthur's victory returns Kent to British rule, and chases the invaders from the isle; it also secures for him the hand of Emmeline, who had been abducted by Oswald. Meanwhile, various representatives of the world of classic mythology (Cupid, Venus, Aeolus, Pan, and company) offer some philosophizing and paint the musical picture, finally taking things over entirely by producing a lengthy pastoral tableau in the form of a vision of Britain. The Order of the Garter appears, the chorus (4/4, *maestoso*) boasts that "... foreign kings adopted here/Their crowns at home despise," and all concludes with a *chaccone*.

It is probably too much to hope that Oiseau-Lyre might someday find the means to present us a complete Restoration drama-plus-incidental-score. In any event, the music stands very well on its own, much as a rendition of at least some of Dryden's verse (in this case, perhaps no more than the witty Prologue and Epilogue) would be welcome. The version presented follows quite closely the collection of numbers edited for Novello by William H. Cummings. The only changes are in the reordering of one or two selections, the omission of the air "St. George, the Patron of our Isle!" and occasional reassignment of parts. (An example is "Your hay it is mow'd," here sung by baritone John Cameron, though in the Novello score it is given to a soprano in the guise of Comus. There is, of necessity, some doubling of parts as well.)

The opening sacrificial scene is pretty much of a dud, consisting largely of a very dull chorus in praise of Woden, Freya, and Thor (a fine jumble of mythologies, this). The rest of the score could hardly be better—one intriguing number follows another in a shrewdly calculated succession. To me, the most fascinating section of all is the Frost Scene, especially the bass air "What Power art thou," sung from beginning to end on a sustained tremolo, and the succeeding chorus, "See, see, we assemble." Everything else is on nearly the same level of interest, and not a bar is less than thoroughly pleasing. The forces brought together under Lewis' direction are praise-worthy. Orchestra and chorus are very fine—including the harpsichord, trumpet, and violin soloists—and the solo singers are all at least in the style. Among them I like best Miss Morison, Mr. Cameron, and Mr. Anthony, who shakes his way through the aforementioned "What Power art thou" to good effect. The only two who strike me as inadequate are Galliver, who simply hasn't enough voice for his martial measures, and Miss Harper, whose soprano sounds colorless and worn. The others perform dutifully. The sound on the Oiseau-Lyre is splendid.

C.L.O.

RACHMANINOFF: Concerto for Piano and Orchestra, No. 2, in C minor, Op. 18

Peter Katin, piano; New Symphony Orchestra of London, Colin Davis, cond.
• • RICHMOND S 29059. SD. \$2.98.

The low price is the major factor here. The sound is clean, a little dead, with a slight dryness in the piano tone. The solo instrument is well blended with the ensemble, and there is spaciousness of sound if no special stereo effect. Mr. Katin, an English pianist who seems to specialize in the romantic literature, plays with enormous facility and a certain emotional reserve, with the result that he is best in display passages. R.E.

RIMSKY-KORSAKOV: Tsar Saltan, Op. 57: Suite—See Tchaikovsky: Capriccio italien, Op. 45.

STEVENS: Symphony No. 1—See Copland: Dance Symphony.

TCHAIKOVSKY: Capriccio italien, Op. 45; Quartet for Strings, No. 1, in D, Op. 11: Andante cantabile

†Rimsky-Korsakov: *Tsar Saltan*, Op. 57: *Suite*

†Glinka: *Jota Aragonesa*

Philharmonia Orchestra, Paul Kletzki, cond.

• ANGEL 35766. LP. \$4.98.

Refinement marks Mr. Kletzki's stylish readings of these Russian works—especially evident in the *Tsar Saltan Suite*, where Rimsky-Korsakov's sophisticated, ingenious orchestral effects are precisely and elegantly achieved. Welcome, too, is a rendition of *Capriccio italien* played with some regard for the listener's tolerance for decibels (the superior and more full-bodied Kondrashin version for Victor shares with Kletzki this nonbombastic virtue). No small credit for the aural beauty of this record goes to the Philharmonia, for the mellow loveliness of its strings in the *Andante cantabile* and the soft glitter of its winds in the other works. The engineering further contributes to the tastefulness of the re-



Golschmann: Tchaikovsky with dignity.

cording with a lifelike, unexaggerated clarity and a nice roundness of orchestral tone. R.E.

TCHAIKOVSKY: Serenade in C, Op. 48 †Arensky: Variations on a Theme by Tchaikovsky, Op. 35a

Philharmonia Hungarica, Antal Dorati, cond.

• MERCURY MG 50200. LP. \$3.98.

The strings of the Philharmonia Hungarica, alternately mellow and intense, sound first-rate in the much-recorded *Serenade*, although tiny blemishes in the playing are noticeable. Mr. Dorati conducts with grace, sensibly moderate tempos, and not quite enough variety in dynamics. The lovely Arensky *Variations*, once popular yet new to current record catalogues, are also for strings and constitute a much shorter work. Its presence makes this disc worthwhile, and further use of quieter dynamics makes for an even more enjoyable performance. The engineering is as good as can be, providing a full, vibrant tone throughout the ensemble. R.E.

TCHAIKOVSKY: Symphony No. 6, in B minor, Op. 74 ("Pathétique")

Vienna State Opera Orchestra, Vladimir Golschmann, cond.

• VANGUARD SRV 112. LP. \$1.98.

• • VANGUARD SRV 112. SD. \$2.98.

In orchestral performance and engineering this is a striking recording, and Vanguard is generous in presenting it in its low-price "demonstration" series. In the stereo version the instrumental choirs are heard in a kind of two-dimensional frieze between the two speakers, which gives an extraordinary, almost chamber music clarity to the sound. This in turn makes it possible to hear with what breathtaking delicacy and beauty of phrasing the Viennese orchestra plays. Fortunately, there is no loss of ensemble in this spread-out sound; there is a gain in hearing inner detail, as well as some sacrifice in musical emphasis and balance.

Mr. Golschmann's reading is judicious; it has pace, clean line, expressivity, together with an element of reserve. So it is natural that the two middle movements should come off best—the second being suavely graceful, the third marching along very crisply and smartly. A full measure of dramatic passion and tension would have brought the outer movements closer to the ideal. In the monophonic version, the sound has the same dry, intimate clarity, but makes less impact coming from a single source. R.E.

VERDI: Aida

Renata Tebaldi (s), Aida; Eugenia Ratti (s), Priestess; Giulietta Simionato (ms), Amneris; Carlo Bergonzi (t), Radames; Pietro de Palma (t), Messenger; Cornell MacNeil (b), Amonasro; Arnold van Mill (bs), Ramfis; Fernando Corena (bs), King of Egypt. Singverein der Gesellschaft der Musikfreunde, Vienna Philharmonic Orchestra, Herbert von Karajan, cond.

• • LONDON OS 25133/5. Three SD. \$17.94.

For a feature review of this album, see page 53.

VILLA LOBOS: *Music for Spanish Guitar*

Laurindo Almeida, guitar.

• CAPITOL P 8497. LP. \$4.98.
• • CAPITOL SP 8497. SD. \$5.98.

Here are two *chôros*, three *études*, and three preludes, all of them charming, all of them beautifully played and extremely well recorded; but they add up to a deadly bore if you try to take them all at once. A.F.

VIVALDI: *Concertos for Bassoon and Strings: in F, P. 318; in C, P. 46; in C, P. 45; in C minor, P. 432*

Sherman Walt, bassoon; Zimmler Sinfonietta.

• RCA VICTOR LM 2353. LP. \$4.98.
• • RCA VICTOR LSC 2353. SD. \$5.98.

P. 318 is already available via micro-groove, but the other three concertos, so far as I can discover, are not. P. 46 is run-of-the-mill Vivaldi. P. 432 will be of special interest to Vivaldians because it contains the slow movement that Pincherle thought was missing. The most inventive of the four are P. 318 and P. 45, both of which have imaginative first movements and gay finales; P. 45 has in addition a rather striking slow movement, a plaintive song for the bassoon flanked by a mysterious passage for the strings. All are played impeccably by Mr. Walt, first bassoonist of the Boston Symphony, and by those other members of that orchestra who call themselves the Zimmler Sinfonietta. The sound in both versions is lovely. N.B.

WEILL: "Kurt Weill in Berlin"

Peter Sandloff Orchestra, Peter Sandloff, cond.

• ANGEL 35727. LP. \$4.98.

If the possession of a style instantly recognizable and altogether unlike that of anyone else is the signal mark of a major composer, then the Kurt Weill of the Berlin operettas was unquestionably a composer of major stature. Thanks to the widespread popularity of the *Dreigroschenoper*, everyone knows what Weill's Berlin style was like. Bitter, satirical, seemingly based on the music of the café and the popular theatre, yet resembling no style to which one can specifically point, it consistently presents a highly paradoxical feature: it seems to be utterly vocal in character, but it lends itself wonderfully to instrumental treatment. Weill's tunes often seem to do little more than underline the rhythm of the words; once you have heard them, however, you never forget them as tunes.

Peter Sandloff understands Weill's Berlin style extremely well, and his arrangements of some fourteen melodies from his operettas of that period make very good listening indeed. The orches-



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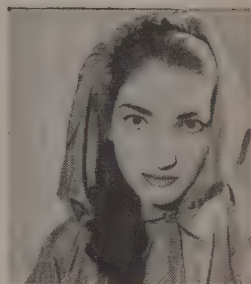


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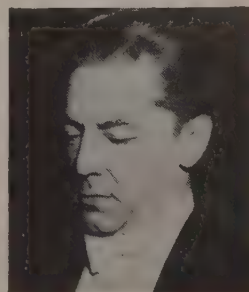
AT THE DROP OF A HAT is... (which critic do you read?) "lively, witty, literate, explosively funny" (*NY Herald Tribune*)... "merry, sharp, adult" (*NY World Telegram*)... "satire at its best" (*NY Mirror*). Author-performers of the two-man revue, Michael Flanders and Donald Swann recorded the new Original Cast Stereo Album for Angel in London, shortly before they crossed the Atlantic to convulse Broadway audiences. (They did 759 London performances first.) You'll enjoy hearing about love among the wart hogs, etc. Angel (S) 35797

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tra is neither a dance band nor a chamber ensemble, but something in between the two. The transcriptions are devilishly clever, employing instruments as widely divergent as the harpsichord and the concertina and learned references to musicians as far apart as Bach and Louis Armstrong. The whole thing is vivid and inventive, has the blessing of Weill's widow, Lotte Lenya, and, one suspects, would have had the blessing of Weill himself. Five of the pieces are from *Dreigroschenoper*, four are from *Happy End*, two are from *Aufstieg und Fall der Stadt Mahagonny*, and the rest are from the *Berliner Requiem*, *Konjunktur*, and *Die Petroleum Inseln*. The recording is first-class. A.F.

RECITALS AND MISCELLANY

ERNEST ANSERMET: "Royal Ballet Gala Performances"

Excerpts from Tchaikovsky: *The Nutcracker*, Op. 71; *Swan Lake*, Op. 20; *The Sleeping Beauty*, Op. 66. Rossini-Respighi: *La Boutique fantasque*. Delibes: *Coppélia*. Adam: *Giselle*. Schumann: *Carnaval*. Chopin-Douglas: *Les Sylphides*.

Royal Opera House Orchestra (Covent Garden), Ernest Ansermet, cond.

• RCA VICTOR LD 6065. Two LP. \$11.98.

• • RCA VICTOR LDS 6065. Two SD. \$13.96.

"Gala" is the operative word here: this Soria-series "spectacular" is a de luxe presentation throughout, from the elaborate album and 24-page color-illustrated booklet (printed in Italy), through its choice of contents (a half side or so of highlights from no less than eight of the most popular showpiece ballets, such as might provide the program of a command performance at the Royal Ballet), to its almost oversumptuous performances and recordings themselves (surely made with engineers, as well as musicians, wearing white tie and tails).

In comparison with the more extensive Tchaikovsky ballet releases which Ansermet and his own Suisse Romande Orchestra recently made for London, here there are somewhat slower tempos and the orchestra plays more lushly and with richer sonorities (if also with somewhat less precision and delicacy). The acoustics too (actually those of Kingsway Hall rather than the Royal Opera House itself) are more reverberant and imposingly big-hallish than in the earlier London disc, and the extremely broadspread recording is somewhat more closely miked and a trifle overlife-size—especially in the stereo edition (the LP is no less clean and bold, but scarcely as spaciously big). One could hardly find a handsomer gift, yet I doubt whether any admirer of the music itself will be fully satisfied by the heterogeneous samplings

that form the basically thin core of this lavishly embellished package. R.D.D.

PHILIPPE CAILLARD VOCAL ENSEMBLE: *Motets for Double Chorus, Brass, and Organ*

Praetorius: *Canticum trium puerorum*. Johann Christoph Bach: *Ich lasse dich nicht*. Scheidt: *Duo seraphim*. Schütz: *Supereminet omnem scientiam*.

Philippe Caillard Vocal Ensemble; Chorales "A Coeur Joie" de la Région Parisienne; Brass Ensemble of the Musique des Gardiens de la Paix de Paris, Philippe Caillard, cond.

• • WESTMINSTER WST 14090. SD. \$5.98.

An extraordinarily interesting disc, despite some weaknesses in performance and recording. Every one of the four pieces is of remarkable beauty. The Praetorius is the most elaborately constructed: it consists of seven verses, starting with two voices and working up to eight, and after each verse there is one or the other of two refrains, for double chorus and instruments. There is considerable tone painting in the verses. When they speak of nights and shadows (No. 5), the music turns soft and dark; when the "fowls of the air" are exhorted to bless the Lord (No. 7), the notes swoop up and down; in No. 11 fountains and slithering fishes are represented in the music. No. 13, for eight voices, is exquisite. The verses are sung by a small chorus, instead of the solo voices called for by Praetorius, and he does not stipulate brasses and organ in the refrains but simply says "instruments," by which he is more likely to have meant a mixture of woodwinds, trombones, and plucked and bowed strings than the trumpets and trombones used here.

The performance seems to have employed large forces in a very large hall. In the Praetorius there is much reverberation, blurring the refrains, and a similar blurring occurs in portions of the Scheidt, a lovely piece. The Schütz is not for double chorus, nor does it employ brasses. It is full of vitality and fine ideas. Echo is no problem here or in the work by Johann Christoph Bach, uncle of Sebastian and composer of that striking cantata in the Boston *Music of the Bach Family* set, *Es erhub sich ein Streit*. *Ich lasse dich nicht* is a tender unaccompanied chorus—a gem.

The enthusiastic brass players are from the Paris police department band. I have been trying to picture the New York (or Chicago, or Los Angeles) police band engaged in a similar enterprise, but there are some things at which the imagination boggles. N.B.

WINIFRED CECIL: "Two Centuries of Italian Song"

Strozzi: *Amor dormiglione*. Pasquini: *Con tranquillo riposo*. A. Scarlatti: *Toglietemi la vita ancor*; *Così, amor, mi fai languir*. Perti: *Io son zitella*. Galuppi: *Evviva rosa bella*. Vinci: *La vedovella*. Bottegari: *Mi parto*. Monteverdi: *Maledetto sia*

l'aspetto; Lamento di Arianna. Caccini: Amarilli.

Winifred Cecil, soprano; Gibner King, piano.

• TOWN HALL XTV 62291. LP. \$4.95 (plus 15¢ postage).

The press release accompanying this disc (on a new label, distributed by Columbia) rather immodestly proclaims Miss Cecil "one of the great singers of this generation." She is hardly that, but she is a communicative artist with a bright, steady soprano of some flexibility and a real feeling for this material. She seems so intent on producing clean vowels—especially the Italian "i" and "e"—that the sense of motion and fluency in the idiom is sacrificed; the song becomes a demonstration of syllabic enunciation rather than a performance. Some pinching also results, as is inevitable with singers whose names are not John McCormack. As one might guess, she is at her best in the lighter songs, such as the little Monteverdi number from the *Scherzi musicali* or Perti's *Io son zitella*. However, she grasps and at least partly projects the mood in every case, and the selections themselves are very strong; of the several I didn't know, I was most impressed by Bottegari's powerful *Mi parto*. Of course, it would be satisfying to hear the original accompaniment in the *Lamento di Arianna* (the entire scene is included, incidentally), but the next best thing is Gibner King's work at the piano, which could hardly be better and which lifts the recital at more than one point. The sound is first-class; notes and prose English versions by Miss Cecil. C.L.O.

CHOIR OF KING'S COLLEGE CHAP- EL: "A Festival of Lessons and Carols"

Simon Preston, organ; Choir of King's College Chapel (Cambridge), David Willcocks, cond.

• LONDON 5523. LP. \$4.98.

• • LONDON OS 25119. SD. \$5.98.

During the last Christmas season I heard no sound, live or recorded, more ethereal than the singing that opens this superb recording. From the far reaches of a chapel floats a treble voice of the utmost purity, barely audible, serenely launching the processional hymn *Once in Royal David's City*. Thus begins the historic and traditional Festival of Lessons and Carols, as it was sung on Christmas Eve in 1958 in King's College Chapel. This forty-year-old service, through the reading of the Lessons by persons in a variety of stations, symbolizes among other things the good will between University and City at Cambridge, England—"the peace within the whole Church, as well as the joy and worship of all at Christmas." The stately alternation of music and of Scripture spoken in diverse voices carries the centuries-old reassurance and hope of its theme.

In the carols and hymns (*Adam lay ybounden; I Saw Three Ships; Gabriel's Message; God Rest Ye Merry, Gentlemen; Sussex Carol; In Dulci Jubilo; Away in a Manger; While Shepherds Watched; O Come, All Ye Faithful;*

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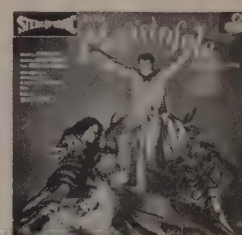
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Stereo: OSA 1212 Mono: Not available yet

LONDON RECORDS, INC., 539 W. 25 STREET, NEW YORK 1, N. Y.

Hark, the Herald Angels Sing), the choir of sixteen choristers and fourteen men produces as beautiful a tone as I can remember. The pitch of the treble voices is precise, and the piercing quality of so many boy choirs is happily absent. Perhaps the acoustics of the chapel help, for they seem to give just the right bloom to the voices. And in the non-contrapuntal music sung here there is no problem of clarity raised by the slightly echoing walls. The hymns and carols are sung in harmonizations at once comfortably traditional and in good taste. The stereo engineering is perfect because it calls no attention to itself—the music wells up seemingly from nowhere. In its own way the monophonic version, too, is perfect. This is a record to remember for any season and for many years. R.E.

AMELITA GALLI-CURCI: "The Art of Galli-Curci, Vol. 2"

Amelita Galli-Curci, soprano; Tito Schipa, tenor.

• RCA CAMDEN CAL 525. LP. \$1.98.

The second volume of Camden's LP pressings of Galli-Curci discs concentrates on arias and duets by Bellini and Donizetti. The recordings are all acoustical, which seems that they originated during the decade or so when the soprano's powers were at their fullest. The voice, always clear and limpid (and, at that time, on pitch), was as elastic as they come, capable of dashing through the wide-ranging runs without hesitancy and of spinning an unexcelled diminuendo. Her rendition of Norina's aria from *Don Pasquale* is surpassed by Bori's (a

1913 Edison recording), but by none other I know of; every one of the *Son-nambula* excerpts is perfection itself; and Galli-Curci's *Lucia* Mad Scene is the classic version. Callas-oriented collectors may protest the quick tempo of the latter's "*Verranno a te*" or the rather perfunctory handling of the recitative leading into "*O luce di quest'anima*," but a few playings will serve to show that Galli-Curci had her own points to make; in any event, the singing is quite enough. Schipa is an excellent partner in the three duets.

Several of the bands contain some noise (the fault of the 78 originals, not the transfers), but for the most part the sound is quite free of distortion or interference, and the voices are well forward. At the low price, there is no excuse for not making the purchase. C.L.O.

WALTER GIESEKING: "Souvenirs"

Mozart: *Eine kleine Gigue*, in G, K.574. Chopin: *Berceuse*. Schumann: *Schlummerlied*; *Vogel als Prophet*; *Träumerei*. Mendelssohn: *Spring Song*. Grieg: *Butterfly*; *French Serenade*; *To Spring*. Debussy: *Clair de lune*; *The Golliwogg's Cake-walk*; *La fille aux cheveux de lin*; *Jardins sous la pluie*. Scriabin: *Poem in F sharp*, Op. 32, No. 2; *Prelude in E*, Op. 15, No. 4. Ravel: *Jeux d'eau*.

Walter Giesekeing, piano.

• ANGEL 35488. LP. \$4.98.

Angel releases here a few more of Giesekeing's final recordings (the works by Chopin, Schumann, and Scriabin) and adds excerpts from previously issued recordings to fill out the disc. These are pieces small in size, sometimes in content, but in all of them the pianist's ravishing tonal effects and direct musical expression never fail to exert a spell on the listener. Chopin's *Berceuse* has a few studied rubatos, but the ethereally floating melody over the gently rocking rhythm mesmerizes the senses. The Schumann pieces have the beauty of utter simplicity, the Scriabin the beauty of delicate colors subtly blended. In the end, one turns back to Giesekeing's specialty, his matchless, magical way with Debussy's piano music, where even the overplayed *Clair de lune*, sounding so poised and luminous in his hands, seems like a fresh masterpiece. R.E.

GREGOR PIATIGORSKY: Recital

Debussy: *Sonata for Cello and Piano*, No. 1, in D minor. Stravinsky: *Suite italienne*. Busoni: *Kleine Suite*, Op. 23: *Espressivo Lamentoso*. Foss: *Capriccio for Cello and Piano*.

Gregor Piatigorsky, cello; Lukas Foss, piano.

• RCA VICTOR LM 2293. LP. \$4.98.
• • RCA VICTOR LSC 2293. SD. \$5.98.

The pieces by Busoni and Foss are pleasant little fillers of no special importance. The Debussy and Stravinsky are both works of considerable stature, very well known, often recorded before. Piatigorsky

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gorsky's big, romantic, Russian-virtuoso style does something very good for Debussy's subtle, witty sonata; it may not be the *best* that can be done for the work, but the interpretation has style, personality, and color. The Stravinsky is conscientious and skillful, but lacks the distinctive character of the Debussy performance.

Piatigorsky provides some very amusing notes for this recording on the back of the jacket. Rather strangely, however, he makes nothing of the fact that Debussy's sonatas, with their evocation of Couperin and their old-style, copper-engraved title pages, are the direct ancestor of the neoclassicism which was, within a very short time, to lead Stravinsky to such things as the *Suite italienne*. This work is, of course, derived from the score of Stravinsky's ballet, *Pulcinella*, based on themes by or ascribed to Pergolesi. The suite is one of Stravinsky's most decorative and decorous compositions; his reputation will neither stand nor fall by it, but it gains a little something from it, if only credit for a superb piece of entertainment music added to the virtuoso repertoire.

The LP recording is first-class. The stereo is, too, for that matter, but stereophony does not greatly enhance the effect here. A.F.

CESAR VEZZANI: *Recital*

Grétry: *Richard Coeur de Lion*: Si l'univers entier. Massenet: *Werther*: Lorsque l'enfant revient d'un voyage; Pourquoi me reveiller? *Manon*: Le rêve; Ah! fuyez, douce image. Verdi: *Otello*: Tout m'abandonne, adieu. Bazin: *Maitre Pathelin*: Je pense à vous quand je m'éveille. Schubert: *Serenade*. Meyerbeer: *Le Pardon de Ploërmel*: Air du faucheur. *L'Africaine*: O Paradis. Bizet: *Carmen*: Air de la Fleur. Halévy: *La Juive*: Duo d'Eléazar et du Cardinal. Leoncavallo: *Paillasse*: Me grimer. Gounod: *Mireille*: Anges du Paradis. Granier: *Hosanna*: Chant de Pâques.

César Vezzani, tenor; Orchestra.
• ODEON 126. LP. \$5.95.

One of the really significant French tenors of the century, Vezzani made his debut at the Opéra-Comique in 1911 in *Richard Coeur de Lion*, and continued singing until felled by an attack during a rehearsal in 1948; he died in 1951. His repertoire ranged over both the dramatic and lyric roles. While his voice was strong, clear, and resonant and his approach headlong, he also had a good command of mezza voce and the legato line, as those who own the fine old 78-rpm *Faust* with Journet surely know.

The selections on the present disc are from the acoustical Odéon series, recorded between 1912 and 1920. The sound is admirably free of distortion and interference, the only serious noise coming in the first part of the *Carmen* aria. Vezzani's most vibrant, youthful-sounding work is in the *Pardon de Ploërmel* selection, but he is also exemplary in the Granier and Grétry numbers; the only one I do not care for is the dull *La Juive* duet, where Vezzani sounds strained and

the unidentified bass is much too light of voice for the Cardinal's music. Only one verse of "*Fuyez, douce image*" is sung, while there is a useless repeat in the *Otello* excerpt. Louis Cuxac's biographical notes will be enjoyed by those who can read French. C.L.O.

HERBERT VON KARAJAN: *Opera Intermezzos*

Puccini: *Manon Lescaut*. Verdi: *La Traviata*. Leoncavallo: *I Pagliacci*. Mascagni: *L'Amico Fritz*. Schmidt: *Notre Dame*. Berlioz: *Les Troyens*. Mussorgsky: *Khovanschina*. Offenbach: *Les Contes d'Hoffmann*. Granados: *Goyescas*.

Philharmonia Orchestra, Herbert von Karajan, cond.

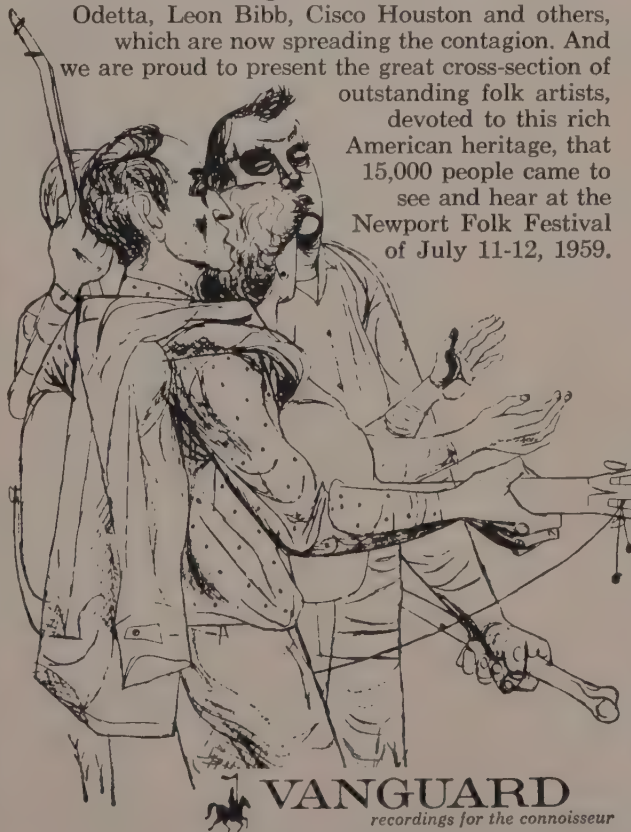
• ANGEL 35793. LP. \$4.98.

This is a rich-sounding, beautifully played collection, one of the best of its kind. A large share of the material is unfamiliar, but the record does give us the exciting Berlioz *Hunt and Storm Music*, in a wonderfully galvanic performance; and the Schmidt intermezzo, after a dull start, turns into a surprisingly sustained lyrical passage. The rest of the material is played in properly full-blooded or elegant manner. Angel's sound in this LP is top-drawer, but I suspect that this music (I am thinking particularly of the Berlioz) is even more impressive in the stereo edition, which I have not yet heard. C.L.O.

Reviews continued on page 71

"THE REPORTS OF MY DEATH HAVE BEEN GREATLY EXAGGERATED" Mark Twain

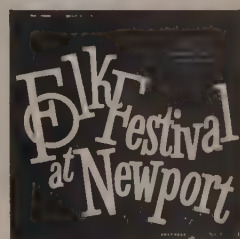
Time was when folk music was heard on the countryside, and written music was heard in the cities. Then came the movies, radio, records and television, and "urbanized" the countryside. This did away with folk music, as the sociologists lamented. And so, what are they now singing in the cities? Folk music, except that anyone interested can now know a lot more of it than could be heard before in any one section of the countryside. What accounts for this renaissance of folk music we do not know, except that we are happy to have given it an impetus with recordings of artists like the Weavers, Odetta, Leon Bibb, Cisco Houston and others, which are now spreading the contagion. And we are proud to present the great cross-section of outstanding folk artists, devoted to this rich American heritage, that 15,000 people came to see and hear at the Newport Folk Festival of July 11-12, 1959.



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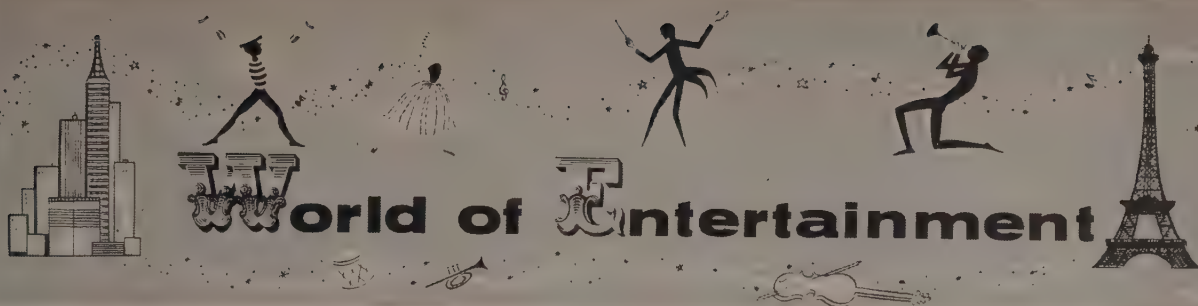
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Here at Home

"Li'l Abner." Recording from the sound track of the film. Soloists; Chorus and Orchestra, Nelson Riddle and Joseph J. Lilley, conds. Columbia OS 2021, \$5.98 (SD).

This joyously wacky musical on the antic behavior of the residents of Dogpatch has been transferred to the screen with its original Broadway cast virtually intact except for the replacement of Edie Adams by Leslie Parrish in the role of Daisy Mae. Miss Parrish is as delightful as her predecessor. Peter Palmer is still the hero, and still more muscular than musical. Stubby Kaye is around to extol the virtues of "Jubilation T. Cornpone" and to give assurance that *The Country's in the Very Best of Hands*. In the course of its travels, Gene de Paul's lively score has lost three of its original numbers (*Progress Is the Root of All Evil*, *Love in a Home*, and *Oh Happy Day*) but has also acquired one I do not recall, *Otherwise*. This is music that perfectly reflects uninhibited high spirits, being especially successful when it gets around to *The Matrimonial Stomp* and the frenzied hoedown *Don't That Take the Rag Off the Bush*. The stereo sound track recording is superior to many that come from this source, both for its unusual clarity and proportion.

"Ben-Hur." Symphony Orchestra of Rome, Carlo Savina, cond. M-G-M 1E1, \$4.98 (LP).

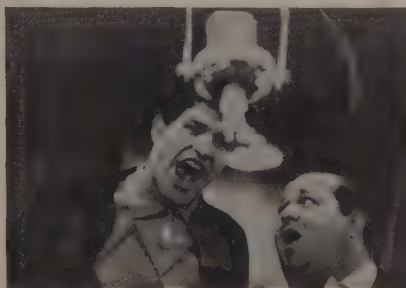
These are fourteen episodes from Miklós Rózsa's score for the film *Ben-Hur*. Listened to in conjunction with the synopses supplied in the liner notes, the music appears to be as spectacular in its own way as the film is in its. In the panoramic music written for "The Burning Desert" and in the frenzied finale of "The Rowing of the Galley Slaves," Mr. Rózsa has gone back to some rather familiar film music devices; but elsewhere—in the skillful suggestion of Hebraic, Greek, and Oriental music, in the moving leitmotiv for each appearance of The Christ, and in his tender melody depicting the love of Ben-Hur and Esther—the music is altogether admirable.

The sound of the recording is clean and bright, and the presentation is certainly de luxe, with the record housed in a box-type album, plus a handsome hard-

back booklet containing all the pertinent details concerning the production of the film. In addition, there are brief biographies of the players, several colored stills from the film, and five colored reproductions of memorable moments from the story, painted by Ben Stahl. The latter, incidentally, can be removed simply, for framing.

"Larry Adler . . . Harmonica Virtuoso." Audio Fidelity AFSD 5916, \$6.95 (SD).

In his liner notes, Larry Adler says that he considers the harmonica to be "a singing instrument, but it does tend to mess up its consonants." He may be right on the latter point, but there's no evidence of anything's being "messed up" in these fascinating improvisations on thirteen more or less standard songs. Adler is able to produce a fabulous array of tone colors from his small instrument, turning it into an unusually articulate musical voice. Although Adler himself seems to be having a whale of a time with the songs of Porter and Rodgers, I think he is more successful with the two Gershwin songs from *Porgy and Bess* and with his own composition, *Genevieve*. For me the *pièce de résistance* is his luminous performance of Jean Wiener's wailing blues *Grisbi*. The stereo re-



Palmer and Kaye: heroes of *Dogpatch*.

ording is a complete success, with splendidly clear sound and ideal balance. Adler is just about dead center throughout, surrounded and supported by a quartet (piano, trumpet, bass, guitar) and drums.

"Wings of Song." Philip Green and His Orchestra. Jaro International JAM 5002, \$3.98 (LP).

Except for two numbers, this is an orchestral program of songs written about winged creatures—including the Bee and the Butterfly along with this otherwise

feathered world. Generally speaking the bird choices are fairly predictable (*Sky-lark*, *Flamingo*, *Red*, *Red Robin*, *Wild Goose*, etc.), although I was pleasantly surprised to find Jerome Kern's delicious duet from *Sunny*, *Two Little Blue Birds*, also included. All of the numbers have been arranged by Philip Green, who has given *Flamingo* a bright shuffle rhythm treatment, *The Woodpecker Song* a pronounced Latin beat, and *Nightingale* an attractive samba attire. And the sound is stunning, of extraordinary clarity and warmth.

"Phil Foster at Grossinger's." Phil Foster. Epic LN 3632, \$3.98 (LP).

Phil Foster, an alumnus of the Catskill hotel usually considered The Palace of the Borsch Belt, may not be as famous as some other Grossinger graduates, but he is certainly as funny. Unlike some other comedians, he does not purvey "sick" humor, nor humor that derides or insults. His is a warm, human line of comedy, with routines built on observation of recognizable human foibles and projected with masterly timing. In this "on location" recording, which appears to have been made a couple of years ago, Foster has some very funny things to say on the upbringing of modern children, nomenclature, the perils of courtship in the Catskills, plus the fickleness of the Dodger fan. There are other hilarious stories, and though the record is not exactly a blockbuster, it is genuinely humorous.

"By Candlelight." Max Jaffa, His Violin and His Orchestra. Capitol ST 10220, \$4.98 (SD).

The really curious aspect of this excellent recording is the very personal rapport that Jaffa immediately establishes with the listener. It is like the contact a gypsy violinist may achieve when he is playing to an individual diner in some smart continental café. Jaffa produces a particularly lush and insinuating violin tone, and when this is backed by the mellow sound of his orchestra's massed violins, the result is a most pleasurable listening experience. The program consists of old standards, all very well played, but some do not adapt themselves very well to the seductive treatment. Certainly *Embraceable You* needs more zip than it is given, and George Shearing's fine *Lullaby of Birdland* would benefit by being treated as a jump number. Such things do not

really greatly detract from this fascinating record, however, and Capitol has provided a nice intimate sound, recorded at low level, but with excellent spatial illusion.

"The Musical World of Lerner and Loewe." Starlight Symphony, Cyril Ornadel, cond. M-G-M E 3781, \$3.98 (LP).

The musical world of Lerner and Loewe is still a relatively small one. It consists of only half-a-dozen scores, and of these, *What's Up* (1943) and *The Day Before Spring* (1945) failed to produce anything musically memorable. From the remaining restricted territory—*My Fair Lady*, *Brigadoon*, *Gigi*, and *Paint Your Wagon*—Ornadel has chosen eighteen songs as representative of the team's output. Needless to say, they are the most popular as well as the most often recorded numbers from the four shows. It seems a pity that some of Loewe's lesser known songs could not have been selected. Mr. Lerner, who shares the billing, is merely permitted to bask in the glory of his partner's music; none of his lyrics is in evidence. The orchestra plays very well, and the recording is easily the finest sounding M-G-M record to have come my way in the last two years.

"Behind Closed Doors at a Recording Session." Warner Bros. B 1348, \$4.98 (LP); WS 1348, \$4.98 (SD).

For the average listener who knows only a little about the inner mysteries of current recording techniques this recording offers a really engrossing forty minutes of listening. One side is devoted to the evolution of an orchestral arrangement of *What Is This Thing Called Love*, during which the uses of a number of recording devices are not only explained but fascinatingly demonstrated. These include the matter of general as well as interior instrumental balance, reverberation, mike placements and pickups, and intercutting. The overside shows how an arranger builds a new sound from an oldie like *Am I Blue?*, hoping that it will be the sound that will catch the public fancy. The vocalist, thanks to an assist from the engineers, has no trouble whatsoever in turning herself into a trio. It is an intriguing record, and poses only one problem in my mind: after all this, who needs a conductor? Although the sound is excellent on each version, the stereo edition which gives a wonderful illusion of instrumental placement and studio dimensions, is much the more impressive.

"West Side Story." Soloists; Orchestra, Lawrence Leonard, cond. Forum F 70013, \$1.98 (LP); SF 70013, \$2.98 (SD).

This English recording of Leonard Bernstein's score for *West Side Story* confines itself to the solo numbers plus the two ballet sequences. Since much of the excitement of the story stems from the rivalry of two gangs, it is a pity to find the electric opening chorus *The Jet Song*, as well as the interesting music that accompanies *The Dance at the Gym*,

eliminated. Also missing are *America* and that little gem of comedy, *Gee, Officer Krupke*. (It would have been particularly interesting to hear what an English chorus would do with that one.) The lead parts are most capably sung by Lucille Graham and Bruce Trent, although the latter's voice sounds too mature for the youthful Tony and he has not quite caught the feel of *Something's Coming* or *Cool*. Lawrence Leonard leads a performance that has all the necessary bite and vitality and that has been recorded in good, if a little over-reverberant, sound. In the stereo version, the love duets might have been more convincing had Miss Graham, always in the left speaker, been in closer proximity to Mr. Trent, far off in the right.

"Ragtime Piano Gal." Jo Ann Castle, piano; rhythm accompaniment. Dot DLP 25249, \$4.98 (SD).

Miss Castle, a young woman of twenty, attacks these dozen piano rags with all the gusto of a veteran performer. Fortunately, she has not yet joined the school of pianists who feel that this type of music is greatly improved by being played at top speed. Her tempos are fast, but not outrageously so, and her sense of rhythm is excellent, except for one strange lapse in the first sixteen bars of *Tickle the Ivories Rag*. I wish that she had been permitted to record solo; the rhythm and instrumental support given her I find rather distracting. On the whole, these are exhilarating performances of an old and uniquely American music.

"F Sharp . . . Where There Is Music."

Ernest Maxin and His Orchestra. Top Rank International RS 607, \$4.98 (SD). "Chic" is the word for Top Rank's packaging of this album—a double-faced black-suede sleeve, with an attractive white line-drawing of a model dressed in the height of *haute couture*. The whole is liberally drenched with a new Faberge perfume, which, not unexpectedly, is named "F Sharp." (The producers "believe" it to be the first perfumed album in musical history, although Columbia beat them to the idea with the Marlene Dietrich album *Café de Paris* of 1955.) It's a rather cloying perfume, well suited to the accompanying musical program. Maxin's orchestra is predominantly one of massed strings, with occasional solos by piano, harp, and trumpet, and the arrangements are heavily flavored with ideas in vogue during the Forties—some extremely attractive, others on the forced side. On the whole, however, this is a very listenable program of good songs. The stereo sound has been well managed, but listeners should be warned that the strings require considerable reduction of treble in order to make them free from an unpleasant piercing shrillness.

"What a Difference a Day Makes." Dinah Washington; Orchestra. Mercury MG 20479, \$3.98 (LP); SR 60158, \$4.98 (SD).

"The Queen of the Blues" has temporarily moved out of her usual medium into

the world of pop songs, and has made the transition with reasonable success. Most of these numbers are rather tepid, but because Miss Washington sings them with a good jazz feeling, warm tones, and a proper appreciation of their lyric contents, she lifts the entire program out of the usual rut. She is most effective in songs that have a bluish feeling, like *A Sunday Kind of Love*, *I Thought About You*, and *I Won't Cry Any More*; she does not cope with the sophistication of *Manhattan* or the ballad style of *It's Magic* with quite the same success. A strong complement of strings provides fine backing; I take a dim view of the wordless choir. Good sound on both versions, but in the stereo version the singer is rooted throughout in the right speaker.

"Casanova." Soloists; Chorus and Orchestra, Wal-Berg, cond. Pathé ATX 119, \$5.95 (LP).

This *Casanova*, a French operetta based on the amorous exploits of the celebrated Italian adventurer, must not be confused with the spectacularly successful German operetta of the same name, produced in Europe in the early 1930s, with music of Johann Strauss. This later French presentation sounds an altogether gayer frolic, thanks to Wal-Berg's excellent score. There are no less than three attractive waltz songs, a melodious serenade in Italian style, and half-a-dozen sparkling ensemble numbers, all of which are superbly handled by the excellent cast. Although Willy Clément's baritone voice sounds a little tired, he is still capable of handling his songs with ease, and he is ably partnered by Lina Dachary, a bright-sounding soprano who makes a pert Thérèse. Between them they carry the burden of the music, although Roland Couge sings the serenade very agreeably. Under the composer's knowing direction the whole performance shines with just the right amount of *joie de vivre*, and it has been well recorded in high-fidelity sound, circa 1953.

"One Hundred Strings and Joni." Joni James; Orchestra, Acquaviva, cond. M-G-M SE 3755, \$4.98 (SD).

If the use of greatly inflated orchestral forces was intended to inspire Joni James to new vocal heights, I am afraid the device has not achieved its purpose. Miss James is a fair enough singer of pop material, but she lacks variety of style and color and her handling of these dozen standard numbers is heavily loaded with saccharine. Two of England's top arrangers, Tony Osborne and Geoff Love, have provided extremely ripe arrangements for the hundred massed strings, and Acquaviva, the singer's husband, takes good care that every small detail of the orchestrations is properly exposed. The M-G-M stereo sound is strikingly expansive, but suffers from excess bass.

"Kookie." Edd Byrnes with Connie Stevens, Joanie Sommers, and Some Other Friends; Orchestra, Don Ralke, cond. Warner Bros. WS 1309, \$4.98 (SD).

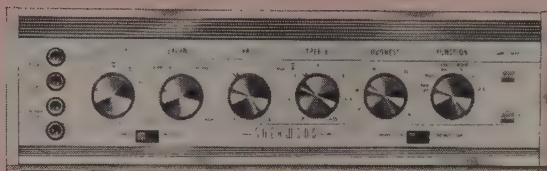
Continued on page 74

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Previously unaware of the existence of either Kookie or 77 Sunset Strip, I was almost completely baffled by this record. Thanks to the presence of some small fry, who translated the current vernacular into King's English, I was able to get the gist of what was going on. And what was going on was pretty bad. Even when assisted by Connie Stevens, Joanie Sommers, and Some Other Friends, Edd Byrnes seemed to be a singer of extremely limited talent. I am assured that he has tremendous visual appeal. I hope so. This may be, as Kookie says, "The Ginchiest," but I'm afraid I don't dig it. Just a square.

JOHN F. INDCOX

Foreign Flavor

"The Girls of Paris." Epic LN 3627, \$3.98 (LP).

A first-rate collection of French songs sung by outstanding *chanteuses* of the day, this disc provides a variety of both style and repertoire rarely come upon in a single recording. There is the evocative *Demain, il fera jour* of deep-voiced Juliette Greco, a bouncy version of *I Love My Baby—My Baby Loves Me* (*Un Coup de Foudre*) from Magali Noël, and a tender and moving *Parlez-moi d'Amour* sung by Lucienne Verney. This

star-studded item also includes contributions by Jacqueline François, Catherine Sauvage, and Patashou.

"Songs of the Exodus." Hillel and the Sons of Galilee. Kapp KL 1174, \$3.98 (LP).

The resonant bass voice of Hillel, together with a small chorus of young men, gives us an inspiring collection of Israeli melodies. The starkly simple—and highly effective—accompaniment is provided by an accordion, *khallil* (a shepherd's pipe fashioned from reeds), and Miriam drum (a pottery and goat-skin instrument). The songs reflect the courage and indomitable spirit of a people not unfamiliar with a twentieth-century exodus.

"Presenting José Greco." José Greco and His Company. RCA Victor LM 2300, \$4.98 (LP).

With habitual theatrical aplomb, José Greco and his company present here an attractive program of Spanish music. A background of vocalists, castanets, extravagant orchestrations, and effective guitar accompany the "Master of Flamenco" as he energetically executes *jotas* and *zapateados*. Moments when there is only the isolated sound of his *taconeo* (heelwork) are undeniably spellbinding. Though a far cry from pure flamenco art, Greco's smooth professionalism has a definite appeal of its own.

"Gods and Demons of Bolivia." Tito Yupanqui; Khosinaira. Vanguard VRS 9054, \$4.98 (LP).

To the accompaniment of rarely heard South American instruments, the *charango*, *kena*, *zampona*, and *bombos*, Tito Yupanqui and Khosinaira—known as "The Morning Stars"—sing a variety of love songs and folk music from Bolivia. Although the addition of the six-string guitar tends to make some selections Spanish-sounding, as in *Puñal envenenado*, the music is mainly representative of pre-Hispanic Indian cultures. Fiery and exciting dances to evoke the presence of gods, songs of love and sadness, *versos de contrapunto* (in which two or more singers improvise verses)—all combine to make this a unique and fascinating disc.

"This Is Portugal." London TW 91196, \$4.98 (LP).

The moody *fado*, sung in the streets and cafés of Portugal, is a curious blend of sophistication and passion with simplicity and straightforwardness. Here *fadistas* Herminia Silva, Lucilia do Carmo, and Tristao da Silva convey unpretentiously all the pathos and penetrating melancholy characteristic of these expressions of basic emotions.

"Koto Music." Kimio Eto. World Pacific WP 1278, \$4.98 (LP).

Kimio Eto is one of Japan's foremost instrumentalists in the art of koto playing. Sounding very much like a cross between harp and guitar, the koto is a thirteen-stringed instrument brought to

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Japan from China about the eighth century. Mr. Eto exhibits marvelous dexterity and brings out every potential of his instrument from the many and difficult techniques he exhibits in *Kazoe Uta* (*Children at Play*) to the soft, sentimental melody of *Omoide* (*Nostalgia*). Included in his repertoire are some of his own compositions as well as traditional Japanese music.

"Xangô Chants and Folk Ballads of Latin America." Olga Coelho. Decca DL 710018, \$5.98 (SD).

Singer-guitarist Olga Coelho performs admirably in this program of Latin-American folk music and chants. Her renditions of love songs, *Elvira, escutal*, and *Azulao*, are poignantly beautiful, but she is equally at home in the exotic rhythms of Negro laborers and songs of street vendors.

"Polynesian Paradise." Phil Moore and His Orchestra. Strand SL 1004, \$3.98, (LP); SLS 1004, \$4.98 (SD).

If you like exotic music from the South Sea Islands punctuated with wild-bird calls, the flapping of wings, and the screeching of various animals, don't overlook *Polynesian Paradise*. There are also elephant bells, gongs, finger cymbals, marimba, ukelele, and a chorus that sings in muted tones. Despite the great variety of sounds, however, the over-all effect is that of an extraordinarily potent soporific.

"Accordion d'España." Jo Basile, His Accordion and Orchestra. Audio Fidelity AFSD 5870, \$6.95 (SD).

Aside from the titles of the selections here, any relationship between authentic Spanish music and that offered on this recording is purely coincidental. Jo Basile, with the help of an orchestra and his accordion (an instrument almost never heard in Spain), proceeds to mutilate and distort such favorites as *España Cani*, *La Maxixa*, and *Pamplonica*. Relentless rhythms, mannered effects, bizarre orchestrations—better to say no more, except that the jacket notes are among the most misleading ever printed about Spain.

O. B. BRUMMELL

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"British Band Classics," Vol. 2. Eastman Wind Ensemble, Frederick Fennell, cond. Mercury MG 50197, \$3.98 (LP). As in Vol. 1 of this series, here again the gleamingly clean wide-range recording is brilliant and ultrasonorous even in monophony, probably even more impressive in a simultaneously released stereo edition. The contents too are again well off the beaten track, except for Walton's *Crown Imperial* (given unusual freshness by the lack of swagger in Fennell's reading and by the enlistment of the Eastman Thea-

tre organ in a sonically overwhelming climax). The discographic premiere here is Gustav Holst's *Hammersmith Prelude* and Scherzo, Op. 52, but the liveliest delight of the program is Gordon Jacob's superb set of transcriptions on keyboard works of William Byrd. In short, a concert band release truly outstanding for both sonic and musical felicities.

"The Orchestra and Its Instruments."

Folkways FT 3602, \$5.95 (LP). Unlike earlier essays in instrumental and orchestral introductions, this album, straightforwardly narrated by Alexander Semmler, features exclusively the novel contemporary musical illustrations of the

Czech composer-lecturer Vaclav Nelhybel instead of the usual, overfamiliar classic examples. A few of the more ambitious materials, especially those on Latin-American and jazz idioms, are unintentionally comic, but for the most part both the short passages and more extensive pieces have unusual piquancy and point. The lecture-demonstration is particularly notable for its abundance of examples in less conventional solo instrumental ranges and unusual combinations of instruments, as well as for its inclusion of some illustrations of electronic and tape "enhancement" techniques. The unidentified players are merely routine and the necessarily closely miked recording

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rather overdry and thin, but both narration and music are admirably clear as well as refreshingly original.

"Spain." Symphony of the Air, Alphonso D'Artega, cond. Stereo-Spectrum SS 55, \$2.98 (SD).

A real sleeper in the bargain-counter lists: a conventional-enough Iberian-flavored program, but one which is played by a first-rate big orchestra in effective arrangements, conducted with genuine verve and skill, and recorded in warmly natural acoustics and vividly clear stereoism. Particularly attractive is the example of what such treatment can achieve even in as relatively slight a genre piece as De Soltis' *Moods of Spain*.

"Western Songs." Johnny Puleo and His Harmonica Gang. Audio Fidelity AFSD 5919, \$6.95 (SD).

Vol. 4 of the best-selling Puleo series is easily the best to date, partly because the materials here are so much better suited for harmonica ensemble than most of the earlier programs; partly because the odd varieties of wheezing, chugging, and reedy mouth-organ timbre potentialities never have been more clearly differentiated in extremely stereoisitic, ultrabrilliant recordings.

Band of the Royal Marines, Lt. Col. F. Vivian Dunn, cond. Capitol ST 10215, \$4.98 (SD).

When a British band ventures outside its normal martial repertory to play light and novelty pieces, the results—to American listeners at least—usually are more curious than exhilarating. But the present program is an electrifying exception: this moderate-sized ensemble would be notable anywhere for its clarity, precision, and coloristic variety; its conductor is distinctive for his zest and éclat; and the ultratransparent, unexaggeratedly stereoisitic recording is as good as any band has ever enjoyed. Dunn brings a quite American verve to Leroy Anderson's *Serenata* and *Sandpaper Ballet*, as well as British full-bloodedness to his own fine *Commando Patrol*, Moreton's rousing *The Medallion*, and Elgar's *Fifth Pomp and Circumstance March*. Even the novelty pieces are imaginatively scored and divertingly performed; and Godfrey's arrangement of Berlioz's *Rakóczy March* is one of the most remarkably individual readings of this warhorse I have ever heard.

"Giant Wurlitzer Pipe Organ," Vol. 6. Leon Berry. Audio Fidelity AFSD 5904, \$6.95 (SD).

Bigger and more boldly recorded than ever, this sixth in Berry's series might well have been titled "Wurlitzer-Organ Percussive and Novelty Effects," for it is these which, along with some notably low and solid pedal tones, dominate the present now-brash, now-schmaltsy performances of *Seventy-Six Trombones*, *Moonlight and Roses*, and a dozen other familiar pops pieces.

"Provocatif." John McFarland Sextet. United Artists UAL 4053, \$4.98 (LP).

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McFarland himself is a pianist and composer of such evident skill and assurance that it's regrettable he's chosen to fall back so completely on the now familiar clichés (extravagant use of percussion and jungle cries) of pseudo-exoticism. Except for the ostinato "pongs" in his own *The Chimp and the Bumble-Bee*, the no less ostinato wild-pig (string bass?) grunts and groans in *The Head Hunters*, some gently atmospheric touches in *Where or When*, and the glassy tinkling in *Midnight by a Persian Waterfall*, the effects here are painfully synthetic. The recording, however, is exceptionally brilliant and boasts, for all its overclose miking, an almost stereolike clarity and lucidity.

"Music for Quiet Listening." Eastman-Rochester Symphony Orchestra, Howard Hanson, cond. Mercury MG 50053, \$3.98 (LP).

Edward B. Benjamin's project for commissioning "Restful Music" might be more gratefully received if it were not confined to student composers at the Eastman-Rochester School of Music. Just one of the nine award-winning pieces here, Martin Mailman's *Autumn Landscape*, exhibits any real personality and charm. The others are vapid affairs at best, and the basic purpose of achieving "restful" or "quiet" listening is largely defeated by the overintense playing of the high-register strings, the high modulation level, and the overbrilliant, yet thin and dry, recording throughout.

"Pipe Organ Favorites in Stereo." D. J. Rees, organ. London CS 6102, \$4.98 (SD).

If you've ever wondered what Victorian-era church organs sound like, or what and how old-fashioned organists play, here's sonic evidence collected in a chapel in Glamorgan, Wales, which musical progress evidently has passed completely by. The recording is London's finest, but the instrument itself is a thick-voiced monster, and poor Mr. Rees wades as through molasses in his bumbling performances of Handel's Largo, *Hallelujah* Chorus, Air from the *Water Music*, and *Berenice* Minuet, Bach's *Jesu, Joy of Man's Desiring*, and assorted British sweetmeats.

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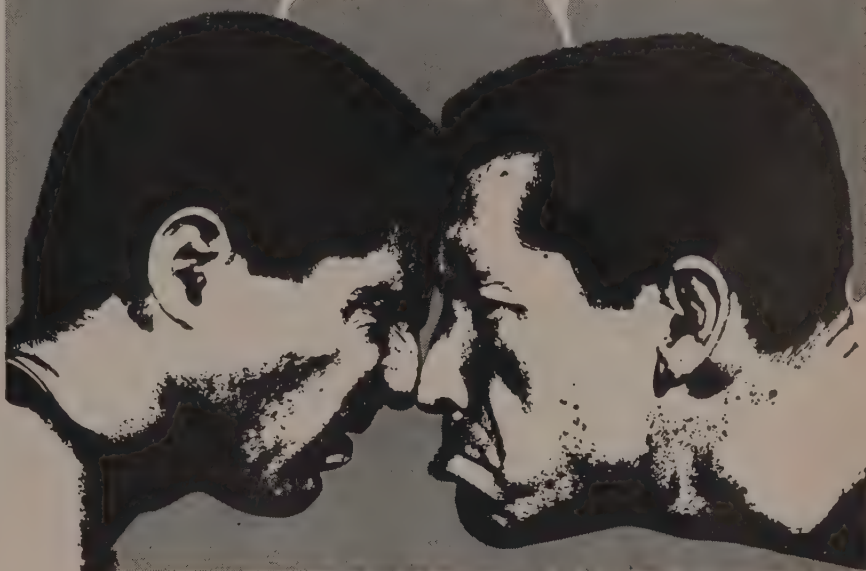
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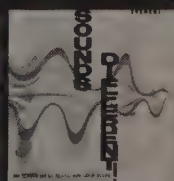
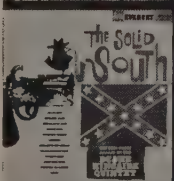
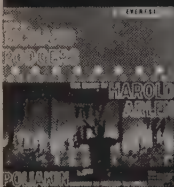
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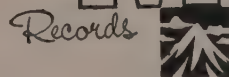
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JAZZ

Van Alexander and His Orchestra: "The Home of Happy Feet." Capitol T 1243, \$3.98 (LP); ST 1243, \$4.98 (SD).

A welcome variation on the nostalgic excursions from the Swing Era is this collection of some of the tunes associated with bands which played at the Savoy Ballroom. Alexander—onetime arranger for two Savoy standbys, Chick Webb and Teddy Hill, and arranger of Ella Fitzgerald's first success, *A-Tisket A-Tasket*—has all the credentials for a memory anthology such as this. He has wisely avoided any attempt to imitate the Savoy bands (Don Redman, Andy Kirk, Claude Hopkins, the Savoy Sultans, Lucky Millinder, and Duke Ellington are represented along with Webb and Hill), but in some cases—Webb, Kirk, Hill—he conveys a suggestion of their styles. The performances are crisp and swinging—the only real miscalculation is, ironically, *Stomp-in' at the Savoy*—and the inclusion of the excellent but otherwise unavailable pieces, Webb's *Let's Get Together* and Hill's *Uptown Rhapsody*, gives the disc added importance for big-band enthusiasts.

Ken Alford's Dixie Cats: "At Waikiki." Liberty LRP 3136, \$3.98 (LP); LST 7136, \$4.98 (SD).

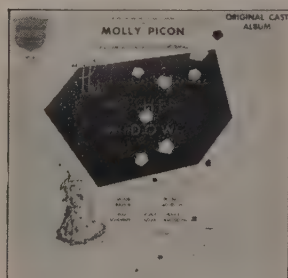
The fiftieth state has a Dixieland band—a pretty good one, too, and one that has brought some new and valid ideas to a generally dog-eared repertory. Appropriately enough, Alford's band, which sounds somewhat like Wilbur de Paris', features Hawaiian tunes, both native products and Tin Pan Alley's output. In the hands of this group they lend themselves extremely well to the Dixie idiom. Clarinetist Red Souza, who sports a rich New Orleans tone, is the best soloist in the band, although Alford, on trumpet, has a direct, punching style and trombonist Al Anderson produces helpfully rough and gusty fill-ins.

Louis Armstrong: "Armstrong Forever." Odéon OSX 143/44, \$9.98 (Two LP). "Louis Armstrong Meets Oscar Peterson." Verve 8322, \$4.98 (LP).

The Odéon set is a superb two-disc summation of classic Armstrong. It covers the years from 1926 through 1931—the years of the Hot Five, the Hot Seven, and the earliest, least stodgy big-band works. Nineteen of its selections (including such essential pieces as *Lonesome Blues*, *Fireworks*, *Beau Koo Jack*, *Mahogany Hall Stomp*, *My Sweet*, and *Wrap Your Troubles in Dreams*) are not found in Columbia's long-established four-disc set and four numbers—*Knee Drops*, *Beau Koo Jack*, *Dallas Blues*, and *My Sweet*—are not on either the Columbias or the previously released Odéon ten-inchers. The present records show Armstrong at the height of his powers, playing and singing with warmth and freshness and an eternal sense of surprise. They make

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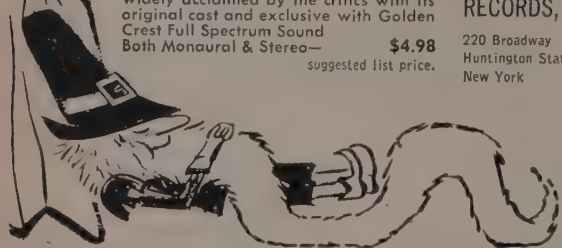


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Continued on page 80

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an ideal starting point for an Armstrong collection (or for a jazz collection) and are essential for the seasoned collector.

On the Verve disc Armstrong returns to the twilight world between jazz and pop music which he used to visit frequently with Gordon Jenkins on the Decca label. Oscar Peterson's trio provides much more suitable backing than Jenkins did, and on the faster tempos things work out quite amiably. But there is something almost frightening about Louis' huffing and puffing his way through the vocal portions of a slow ballad. A great deal of this disc is taken up with these noble but fruitless efforts.

Count Basie: "Chairman of the Board."

Roulette 52032, \$3.98 (LP); S 52032, \$4.98 (SD).

In the past year the Basie band has acquired both the polish and the character missing from its work earlier in the Fifties. After fumbling around for several years, the band has finally found itself as an ensemble group. It plays with sharp precision and allows for occasional solo interludes which are disciplined and pointed. The band also has acquired a distinctive soloist in trombonist Al Grey—the most inventive employer of the growl and wah-wah style since Tricky Sam Nanton was enlivening Duke Ellington's band. This album is a good representation of the present Basie band in its best form—relaxed yet brimming with power, disciplined but loose and lithe, a proper extension of Basie's own qualities as a pianist.

Louis Bellson and His Orchestra: "The Brilliant Bellson Sound."

Verve 2123, \$4.98 (LP); VS 6093, \$5.98 (SD).

Bellson—one of the few really capable ensemble drummers now playing—here leads a clean, strong big band. There is an emphasis on percussive effects—not only Bellson's drumming but boo-bam solos by Jack Arnold (a boo-bam sounds like a giant, muffled marimba) and mass use of jingle sticks, scratchers, and cowbells. Yet there is relatively little banging just for the sake of banging in these modest, unflashy efforts. It would be nice to report that modesty has paid off, but unfortunately the performances are simply pleasant, not memorable.

Dave Carey Quintet: "Bandwagon Plus 2."

Laurie 1004, \$4.95 (LP).

Airy performances of eight tunes from *The Bandwagon* plus two other selections by a highly rhythmic, tightly knit group which might be described as conservatively modern. Carey has a gently rolling, linear piano style, while clarinetist Chuck Russo plays with a clean, cool tone reminiscent of Buddy de Franco. The group is rounded out by Howie Collins, guitar, Dante Martucci, bass, and Ray Mosca, drums.

Dick Cathcart: "Bix MCMLIX."

Warner Bros. W 1275, \$3.98 (LP); WS 1275, \$4.98 (SD).

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Continued on page 82

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perhaps, closer to that of Bobby Hackett than to Bix Beiderbecke's. But this has its advantages in approaching Beiderbecke's material since it avoids any tendency towards outright imitation. Cathcart runs out soft, pretty phrases in the Beiderbecke mode but he does not have Bix's sudden plunges of roaring exuberance. This should have been a warm and pleasant set, but unfortunately Cathcart is buried under arrangements by Warren Barker for a mass of strings on some numbers and for a brass ensemble on others. Occasionally he is left alone with a rhythm section, but the disc as a whole is disappointing when it is not downright dull.

Emile Christian and His New Orleans

Jazz Band. Southland 223, \$4.98 (LP). Christian, trombonist with the Original Dixieland Jazz Band when the group went to England after its New York success, now back in New Orleans, plays bass as a rule, occasionally returns to trombone. He plays bass most of the time with this fresh, rugged Dixieland band, allowing Bob Havens, a young trombonist who is developing a strong talent in the Teagarden vein, to do all the solo work. Besides the surging playing of Havens, the band has a clean, forceful lead trumpeter in Mike Lala, who also does extremely well with mutes. This band has the combination of easy relaxation and rhythmic strength missing from most present-day Dixie bands. Several overenthusiastic vocals by Phil Doolley are the only drawbacks to an otherwise excellent disc.

Wilbur de Paris and His New Orleans

Jazz: "That's a Plenty." Atlantic 1318, \$4.98 (LP).

It's high time that some enterprising label gave Sidney de Paris an opportunity to be heard on records with a group other than brother Wilbur's band. Sidney—one of the few masters of a biting, hot, muted trumpet style—here provides the sparks of vitality in Wilbur's otherwise plodding band. He appears on only four of the nine selections (Doc Cheatham plays a surprisingly ineffective trumpet on the others) and he almost alone brings the generally static performances to life.

Armand Hug: "Rags and Blues." Golden

Crest 3064, \$4.98 (LP).

Although Hug has been playing for the past twenty-five years, his recent recordings suggest that this New Orleans pianist has of late steadily developed. In this collection he tackles boogie woogie, blues of varying degrees of legitimacy, rags, and a pop tune. He does well by all of them. He has a strong but sprightly way with rags, while on the pop tune (*Singin' the Blues*) he shows a crisp attack in the Jess Stacy manner. These pieces show Hug to be an assured, highly knowledgeable performer with technical ability to carry off his ideas well.

Bill Jennings: "Enough Said!" Prestige 7164, \$4.98 (LP).

Jennings, a guitarist, is a product of the

Continued on page 84

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rhythm and blues field who works in a style that avoids the common extremes of present-day guitar playing—the loose, twanging, ultrafunkiness on the one hand and jet-spiced virtuosity on the other. He is conservative in that he works close to the melody and within a relatively limited range. Simply because he gets away from present norms, Jennings is pleasant to hear. The group backing him (organ, bass, and drums) is helpful as a supporting ensemble, but organist Jack McDuff is an uninspired soloist.

Quincy Jones: "The Birth of a Band." Mercury 20444, \$3.98 (LP); 60129, \$5.95 (SD).

The band born on this disc is only in part the new band with which Jones is currently touring in the Broadway-bound Harold Arlen-Johnny Mercer show, *Free and Easy*. But the representation is sufficient to suggest that the group may become a really exciting big-band aggregation. Of the soloists who are regular members of the Jones band, Clark Terry, Phil Woods, and Jerome Richardson are heard here, with Terry, in particular, showing himself to be a mountain of strength. The over-all sound is very much like that of the present Basie band, but on several occasions Jones uses a compelling, surging reed voicing which might be the first step toward achieving group individuality. In view of the fact that this was a big-band studio session, Jones has managed to imbue the band with a surprising amount of character.

Max Kaminsky and His Jazz Band: "Dixieland Horn." Commodore 30013, \$4.98 (LP).

In the slow but, fortunately, steady process of transferring its recordings of the late Thirties and early Forties to LP, Commodore has now turned a well-deserved spotlight on Max Kaminsky. Kaminsky is one of the indispensable team men of jazz, a lean trumpet of clarity and certainty who can set the tone and temper for a good ensemble. He is also a soloist whose playing is totally to the point. The groups in this collection, taken from sessions in the early Forties, have the sharp, rasping attack common to the Commodore dates organized by Eddie Condon. Aside from Kaminsky's dependable playing, there are enticing contributions by two clarinetists, Rod Cless and Pee Wee Russell, and by the briefly heard Joe Sullivan on piano. James P. Johnson is present on four selections without distinguishing himself. The recording echoes as though it were done in an air raid shelter.

John Mehegan Quartet: "Casual Affair." TJ Record Corp. TJ1, \$4.98 (LP).

Were it not for the presence of Kenny Dorham's harsh, stumbling trumpet, these selections might have been models of firmly bodied but unostentatious jazz. In his piano playing, Mehegan illustrates the essential difference between the unobtrusive cocktail pianist and the unobtrusive jazz pianist. A good cocktail pianist provides music in the background of the listener's awareness; his jazz

equivalent, as Mehegan shows, worms his way into the listener's attention, taking him not by storm but by seduction. Mehegan performs this quiet miracle time after time on this disc, ably supported by Ernie Furtado, bass, and Chuck Wayne, guitar (who also plays several solos that are completely in the Mehegan mood). Fortunately, Dorham remains tacit much of the time.

Memphis Slim: "The Real Boogie Woogie." Folkways FG 3524, \$5.95 (LP). The boogiewoogie recorded these days consists almost entirely of attempts by pianists to re-create some of the more familiar selections from the popular heyday of boogie twenty years ago. So it's refreshing to hear, in Memphis Slim, a pianist grown up in the boogiewoogie milieu, who creates instead of imitating. Memphis Slim has a forceful approach which can take on extremely graceful outlines. There are times, in fact, when he sounds as though the delicacy and thoughtfulness of Jimmy Yancey had been blended with the raw force of Pete Johnson. An accompanying booklet contains excellent notes by Charles Edward Smith on both Memphis Slim and the boogiewoogie style.

Marv Meredith and His Orchestra: "Strings (and all that) Jazz." Strand 1003, \$3.98 (LP); S 1003, \$4.98 (SD). George Romanis has written arrangements of jazz standards (*Ruby My Dear*, *Round About Midnight*, *Django*, *Early Autumn*) and ballads (*Angel Eyes*, *Violets for Her Furs*, *Misty*) for a big band featuring strings, trombones, and reeds and using devices of both the lush mood music school and of jazz. His use of strings in a jazz context is often unusually good; he weaves them in with the jazz horns instead of hanging them in the background as a setting. But the net result is not especially satisfactory because the only really strong, outgoing jazz voice to be heard is Urbie Green's trombone, scarcely sufficient to carry the whole disc.

The Modern Jazz Quartet: "Music from Odds Against Tomorrow." United Artists 4063, \$4.98 (LP); 5063, \$5.98 (SD).

Using portions of the background score for the films *Odds Against Tomorrow*, the Modern Jazz Quartet has made them the basis for the most completely jazz-oriented recording it has made. Its sometimes self-conscious borrowings from European music are here successfully subordinated in these freely flowing performances. John Lewis' deliberate solo style, beginning in an almost negative manner and then building through extremely subtle changes to a tremendously compelling momentum, is set out with delightful clarity throughout the disc. It is the emergence of Lewis as an unfettered, extemporizing soloist which gives this set much of its impact. Here he makes it clear that the cumulative strength of his seemingly simple lines

Continued on page 86



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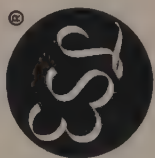
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can have a devastating impact. Vibraphonist Milt Jackson, normally the most overtly swinging member of the group, maintains his standards but is dimmed by the rising shadow of Lewis.

Thelonious Monk: "Work." Prestige 7169, \$4.98 (LP).

Both Monk and tenor saxophonist Sonny Rollins are shown in their early-Fifties form on this disc made up of two Monk trio pieces recorded in 1954, two Rollins quartet selections with Monk on piano from the same year, and a Monk quintet which includes Rollins dating from 1953. The interest of the program lies almost entirely in the two Monk trio pieces, *Work* and *Nutty*, on which the pianist is accompanied by Percy Heath, bass, and Art Blakey, drums. On both pieces Monk is in a more gentle, lyric mood than one is accustomed to find him. But he swings along with the same lean force that impels his more angular pieces. Rollins' playing is light, loose, and bright on his two quartet selections (*The Way You Look Tonight* and *I Want To Be Happy*), but his solos last much longer than his ideas. Neither Monk nor Rollins can overcome the phlegmatic, lackluster character of the quintet piece.

Turk Murphy and His Jazz Band: "Music for Wise Guys and Boosters, Card Sharps and Crap Shooters." Roulette 25088, \$3.98 (LP); S 25088, \$4.98 (SD).

Turk Murphy's lusty, stomping band has finally found the kind of rowdy music ideally suited to it in the pieces making up this disc. They tend to reek of alcohol, low life, and cynical sentimentality—*Ace in the Hole*, *You're a Wise Guy*, *Ragged But Right*, *The Torch That Didn't Go Out*, *Red Eye*, and others of similar ilk. Murphy's whisky baritone fits into this atmosphere readily, and a tune like *You've Got to See Mama Every Night* serves his girl singer, Pat Yankee, much better than her ventures into pseudo-Bessie Smith. This disc may be dismissed in some quarters as not jazz, but it's the kind of thing that jazz could stand a great deal more of. The focus is on entertainment laced with jazz, and the lacing becomes real sturdy when Bob Short is taking off on a trumpet solo or Bob Helm's clarinet can be heard.

The Salt City Six: "Dixieland at the Round-Table." Roulette 25080, \$3.98 (LP); S 25080, \$4.98 (SD).

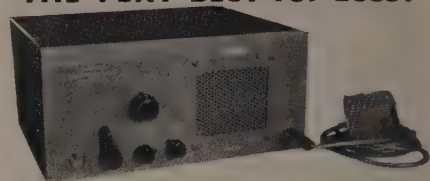
This group inherits the mantle (but not much else) of the promising Salt City Five once led by trombonist Will Alger. The only connecting link between the Five and the Six is clarinetist Nick Palumbo. These new Salt Cityites make up an adequate Dixieland band which lacks the excitement that the old group engendered. Trumpeter Bill Andrews has occasional moments when he shows a rough edginess in his attack reminiscent of Wild Bill Davison, but many of his lines dwindle out in uncertainty.

Bobby Scott: "Plays the Music of Leonard Bernstein." Verve 8326, \$4.98 (LP). Scott has combined a violin quartet with

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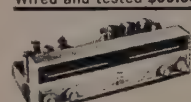
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two saxophones, flute, French horn, and his own piano to create fascinating and varied developments of Bernstein tunes. The treatments run from splashy bravura to the utmost gentleness, and put a fresh and revealing light on some of the more familiar pieces—*New York, New York*, for instance, opens with a quiet lyricism in sharp contrast to the usual train announcement approach. Scott seems to have been listening closely to the Modern Jazz Quartet. Not that his arrangements suggest their work at all—he is thoroughly original in this respect—but his piano playing shows strong traces of a John Lewis influence and when he switches to vibraphone he is a thoroughgoing follower of Milt Jackson. An adventurous and rewarding disc.

Billy Taylor: "Taylor Made Jazz." Argo 650, \$3.98 (LP).

This is a showcase for several Ellington sidemen rather than for Taylor. Taylor wrote all the pieces but, like his piano work, they tend to be bland and, at best, simply pleasant. Yet when such performers as Johnny Hodges, Clark Terry, and Britt Woodman go to work on them, they take on strength and interest that they have not had before. For all practical purposes, this might be counted as an Ellington small-group disc, for it is split almost equally between Hodges in his suave mood and Terry's crisp and buoyant trumpet work.

Jack Teagarden: "At the Roundtable." Roulette 25091, \$3.98 (LP); S 25091, \$4.98 (SD).

Jack Teagarden has finally assembled a small group worthy of his talents. It is a bright, spirited band with special servings of brightness and spirit coming from pianist Don Ewell, trumpeter Don Goldie, and drummer Ronnie Greb. Ewell has already established himself as one of the finest exponents of stride piano playing today, and he performs as expected (especially in a solo selection, *Honeysuckle Rose*). The real revelation here is Goldie; this Armstrong-influenced trumpeter with an amazing facility for catching Louis' vocal qualities (he shows it briefly on one number) has developed into a strong, creative, and individual performer. Teagarden plays and sings with great freshness and evident joy throughout, and who can blame him when he has a band behind him which can make even *The Saints* a pleasure.

Teddy Wilson: "The Touch of Teddy Wilson." Verve 8330, \$4.98 (LP).

Teddy Wilson is such an impeccable and consistent performer that the release of another set of trio performances leaves almost no margin for comment. This collection has the expected Wilson hallmarks—it is light, bright, rhythmic, and melodic; the pieces are developed with unfailing logic and touches of humor; and the whole thing is carried out with tremendous but unobtrusive skill. And the program is a little bit more adventurous than Wilson's records are usually apt to be.

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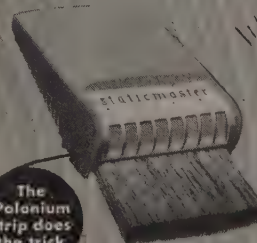


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the Tape Deck

Reviewed by R. D. DARRELL

The following reviews are of 4-track 7.5-ips stereo tapes in normal reel form.

BARTOK: *Concerto for Orchestra*

Bamberg Symphony Orchestra, Heinrich Hollreiser, cond.

• • Vox XTC 704. 39 min. \$7.95.

Some reviewers found processing faults in the SD edition of this performance not evident in the LP. The present taping, with faults wholly eliminated, is a beautiful example of transparent, well-spread, and blended stereo recording. It is not, however, as wide in dynamic range or as distantly miked as the great Reiner-Chicago version; and while Hollreiser does extremely well with the more lyrical and piquant passages in the score, he can scarcely match Reiner's immense power and somber sonorities in the more dramatic moments. Nevertheless, his reading throws fresh and valuable illuminations on one of the most multifaceted of contemporary masterpieces.

LISZT: *Hungarian Rhapsodies, Nos. 1-4*
—See Rimsky-Korsakov: *Scheherazade*, Op. 35.

MAHLER: *Symphony No. 1, in D* ("Titan")

London Philharmonic Orchestra, Sir Adrian Boult, cond.

• • EVEREST T4 3005. 49 min. \$7.95.

This performance, released in LP and SD just over a year ago, first established the then new Everest Company's reputation for outstanding recording skill. It is almost needless to say that the technological felicities here (above all the sweetness and purity of the warm, unexaggerated, yet superbly open stereoism) show up to even better advantage on a flawlessly processed tape. In some interpretative details, I have preferred other conductors, but Boult's version is the only one in stereo—and for this score, with its piquant woodwinds, sonorous brass, and apocalyptic percussion, stereo is an absolute essential.

RIMSKY-KORSAKOV: *Scheherazade, Op. 35*

†Liszt: *Hungarian Rhapsodies: No. 1, in F minor; No. 2, in D minor; No. 3, in D; No. 4, in D minor*

Vienna State Opera Orchestra, Mario Rossi and Anatol Fistoulari, conds.

• • VANGUARD VTF 1612 (twin-pack). 83 min. \$9.95.

Rossi's *Scheherazade* is so well known by this time that there is nothing new to say about its many engaging merits. I doubt, however, if its discophile owners have been able to appreciate fully its recording merits, first made evident in the two-track taping of 1957 and now glittering more brightly than ever in the present four-track edition. Certainly few stereo recordings which date back as far can stand up as well today.

Fistoulari's four *Hungarian Rhapsodies*, issued in LP and SD form in 1958, are more powerfully recorded, if scarcely with as precise differentiation of orchestral timbres. Or perhaps the greater sonic weight is the conductor's responsibility, since he goes all out for circus melodrama—for which the composer indeed gave him ample excuse. Fistoulari convinces us that there is a lot of life left in these warhorses, but it is Rossi's treatment of *Scheherazade* to which one returns most gratefully.

TCHAIKOVSKY: *The Nutcracker, Op. 71* (complete)

New York City Ballet Orchestra, Robert Irving, cond.

• • KAPP KT 45007 (twin-pack). 79 min. \$11.95.

Coming hard on the heels of the recently released LP and SD versions, the taping of Irving's *Nutcracker* reveals even more clearly its merits of grace and festivity, as well as convinces that the very highest praise of the recording is needed to do full justice to its engineers' skill and taste. Of course the less than overwhelming dramatic climaxes, Irving's own occasional fussy mannerisms, and the merely competent orchestral playing restrict the work from a top rating (and it is further handicapped by the absence of the illustrated album and booklet provided with the disc editions). But despite all this, it does remain a very special delight to one's ears.

VAUGHAN WILLIAMS: *Job* ("A Masque for Dancing")

London Philharmonic Orchestra, Sir Adrian Boult, cond.

• • EVEREST T4 3019. 44 min. \$7.95.

This minority report on a work acclaimed as the masterpiece of a composer whose other works command my

liveliest admiration should be qualified by the admission that *Job* always has baffled me. Possibly it is my unfamiliarity with any stage production that makes it impossible for me to supply the visual and story links perhaps needed to integrate the strictly musical episodes as well as to reconcile its *mélange* of styles. At any rate, other listeners well may find this Masque more persuasive and eloquent, less naïve and disjointed, than I can. They may also find the searchingly clean, strongly stereoscopic recording too closely miked and with excessive dynamic contrasts. As I remember Boult's 1954 LP version, it was—if sonically less powerful and lucid—considerably more assured and smoothly contoured.

ALIRIO DIAZ: "*Guitarra de Venezuela*"

Alirio Diaz, guitar.

• • HiFiTAPE 4T 812. 50 min. \$7.95.

Without daring to assign a specific ranking to the young Venezuelan, a onetime student of Segovia's, I have no hesitation in acclaiming him as one of the rising concert guitarists of our day—less perhaps for sheer virtuosity (although he is an extremely skillful executant) than for his distinctive musical insights, restrained lyricism, and refined command of subtle coloristic differentiations. Moreover, he is an adept program maker: I seldom have enjoyed a better varied hour of unaccompanied guitar music, in which the high points are the entrancingly intricate and sonorous Waltzes by Antonio Lauro, the lovely anonymous Catalan Popular Songs, Sanz's tenderly antique *Pavana y Folía*, and the warmly zestful Fugue from Bach's Sonata No. 1 for violin solo.

At the beginning, the extreme channel differentiation gave me a somewhat disconcerting impression of a split or doubled instrument, but within a few moments the true stereo illusion took command, and I remained conscious of the technology involved only insofar as I delighted in how it captured every nuance of Diaz's poetic playing.

"Concerto Under the Stars." Harry Heine-man, piano; 101 Strings Orchestra. Bel Canto ST 64-4, 20 min., \$6.95.

Overlooking the now commonplace elasticity of the Hollywood definition of concerto—which includes (as here) not only the *Cornish* and *Swedish Rhapsodies*,

Continued on next page



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"High Spirits" includes these bright selections, professionally recorded on Audiotape:

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Straussfrom Fledermaus Waltz
Beethoven ...from Symphony No. 1 in C
Tchaikovsky ..from Capriccio Italien
Bizetfrom Carmen Suite
BerliozRakoczy March

TAPE DECK

Continued from preceding page

but also transcriptions of Debussy's *Clair de lune*, Liszt's *Liebestraum*, Chopin's Etude in E and Nocturne in E flat, and even the Meditation from *Thaïs* (1)—it is to Heineman's and the anonymous conductor's credit that they play with better taste, more tonal variety, less inflated dramatics than almost any other practitioners of this genre. And they are expansively recorded in luscious, yet never overripe, stereo sound.

"Dukes of Dixieland, Vol. 3" (Marching Along); Vol. 4 (On Bourbon Street). Audio Fidelity AFST 1851-4 and 1860-4, 36 min. and 48 min. respectively, \$8.95 each.

The Durable Dukes sound even better on tape than in the early SD versions of these familiar programs, and Vol. 4 demonstrates even more marked stereoism in the recording—especially effective in the *Chimes Blues*, *Weary Blues*, and *Back Home in Indiana*. Yet I still am a sucker for the more slapdash performances in Vol. 3, among which *When Johnny Reb Comes Marching Home* still must rank—no matter how often heard—as a piece quite *sui generis*.

"Flamenco España." Bernabé de Morón, guitar; instrumental and dance ensemble. HiFiTape 4T 811, 32 min., \$7.95. If you've never been able to cultivate the taste for flamenco singing, yet relish the oftentimes electrifying guitar playing and dancing alone, this brilliantly recorded tape should be an unalloyed delight, since it concentrates exclusively on Morón's florid, vibrant guitar solos and his participation with three other guitarists and four dancers/castanet players in ensemble pieces. The performances are high-spirited, even rambunctious throughout, but the singularly intricate and exotic *Gitaneria Morisca* is particularly distinctive.

"The Gaiety of Strauss." Graz Philharmonic Orchestra, Gustav Cerny, cond. Livingston 4T 2, 29 min., \$7.95.

This is apparently the same program (minus the Richard Strauss *Rosenkavalier* Waltzes) released last spring on a Janus stereo disc under the title "Strauss in Stereo." As there, the recording is reverberantly open and broadspread, the performances relentlessly heavy-handed. But while the *Night in Venice* and *Fledermaus* Overtures and the *Artist's Life* Waltz are routine at best, Cerny does bring considerable lustiness, along with rough orchestral playing, to the less familiar *Frisch ins Feld* march and *Eljen a Magyar* schnell-polka.

"Gone with the Wind." Sinfonia di London, Muir Mathieson, cond. Warner Bros. WST 1322, 37 min., \$7.95.

Claimed to be the only modern complete recording of Max Steiner's film score,

Continued on page 92



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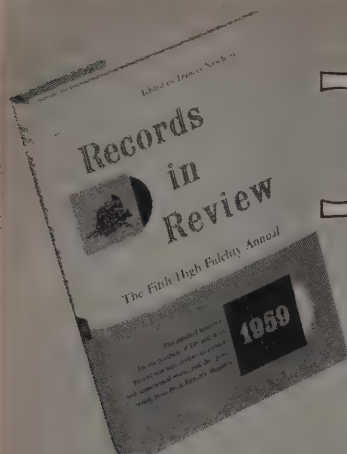
Incorporating the same limiter-discriminator FM tuner, the same superheterodyne AM circuit and the same preamp section, the SRB40 will likewise make its own mark for quality—especially with respect to its greater power output—40 clean watts capable of handling the most elaborate stereophonic system... with power to spare.

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this is a valuable reminder that the GWTW music contained much more than the unforgettable "Tara" theme. Indeed it now seems to be a true symphonic poem which must rank, for all its frank sentiment and freely borrowed ideas, as at its best a surprisingly poignant and dramatic work. And it is definitely at its best here in a quite straightforward yet impressively full-blooded symphonic performance and the biggest of big-auditorium sound — achieved, miraculously, without stereoisitic exaggerations.

"High Spirits." Audiotape special offer, 49 min., \$1.00 plus the regular cost of two 7-in. reels of No. 2501 Audiotape. Like the sensationally popular *Blood and Thunder Classics* of July 1959, this promotional bonus program undoubtedly will enjoy enormous circulation (it is also available in two-track monophonic form and a somewhat abbreviated two-track stereo version), but I doubt whether it will be as well liked, mainly because it is so much more uneven in both musical and recording qualities. As usual, the main fun (at least for tape specialists) is identifying the unaccredited performers—which, thanks partly to the near-simultaneous release of the Strauss-Cerny program, turns out to be relatively easy. Apparently all the present recordings are drawn from Livingston originals, although in at least one case (the last two movements of Beethoven's First Symphony by Rosenstock and the Mannheim Symphony) no previous taping was issued and the work has appeared only as a Janus stereo disc. Cerny and the Graz Philharmonic are represented by the *Frisch ins Feld* and *Fledermaus* pieces in the aforementioned Livingston 4T 2; also by a routine Berlioz *Rakóczy* March and an almost incompetent (and here incomplete) Tchaikovsky *Capriccio italien* previously issued in two-track stereo tapings. By far the best work in the present program, both in performance and really brilliant, rather than merely bottom-heavy, recording is the Rosenstock/Mannheim *Carmen* Suite—and it alone provides genuine justification for the program's over-all title.

"Holidays for Percussion." Murray Solomon, string bass; New York Percussion Trio, Ray Wright, cond. Vox XTB 705, 29 min., \$6.95.

Even among the plethora of recent percussion *divertissements*, this is outstanding, both for the precision and verve of its performances and the dazzling clarity of the engineering (which includes many ingenious multi-dubbing tricks without loss of superbly natural acoustics or markedly stereogenic effectiveness). Here the imaginative variety of percussive timbres is never allowed to substitute for genuine tunefulness, and the players communicate a real enthusiasm for what they are doing. All eleven pops and novelty pieces are good fun, but the jauntiest of all are leader Ray Wright's clever yet

never overfancy arrangements of *Turkey in the Straw*, *Easter Parade*, *Mexican Honeymoon*, and *Parade of the Wooden Soldiers*.

"Louis Under the Stars." Louis Armstrong; Orchestra, Russell Garcia, cond. Verve VSTC 208, 36 min., \$7.95.

Even as a pops balladeer, backed up by a nondescript cocktail hour ensemble and with only the husks of his voice left, Armstrong still is able to project his unique personality and bring vitality to *Have You Met Miss Jones?*, *I Only Have Eyes for You*, *You're Blasé*, etc. And when he turns to his trumpet for a chorus or two, even his now cautious playing and avoidance of a once sensational top register can't prevent his still providing moments of genuine aural thrills.

"Once Upon a Mattress." Original Cast Recording. Kapp KT 41012, 45 min., \$7.95.

Mary Rodgers' musical-comedy version

of *The Princess and the Pea* has been so successful on the stage that I probably expected too much of it on records—where, for me at least, it seems only mildly interesting despite the considerable attractions of the singing (especially the airs by Carol Burnett, Jane White, and Matt Mattox) and the tunefulness of the songs themselves (the catchy *Very Soft Shoes* in particular). Undoubtedly this tape will appeal much more strongly to those who have seen the stage production, for it is admirably recorded with the theatrical presence and immediacy that only stereo at its best can provide. And perhaps such listeners also will be able to find more rationality than I can in the shifts in singers' locations, which take place even during a given song as well as between scenes.

"The Queen's Birthday Salute." Herald Trumpeters and Band of the Royal Regiment of Artillery, Major S. V.

Hayes, cond. Vanguard VTC 1602, 43 min., \$7.95.

Just a year ago the SD release of this British documentary was acclaimed as one of the most breath-taking sonic spectacles ever achieved; in the present taping it sounds, if anything, even more vividly realistic and overwhelming. It also proves to have more substantial musical interest than was perhaps evident at first to listeners stunned by the sheer impact of thundering mounted regiments, the blazing heralding trumpet fanfares, and the blasts of a twenty-one-gun cannonade. Yet perhaps the most lasting fascination of this work is the mystery of just how its engineering triumphs were achieved, for surely it cannot all have been recorded in the open air. Some kind of electronic trickery and/or combinations of recording environments must have been involved; but if so, the editing has miraculously blended them to give an overpowering impression of on-the-spot sonic documentation.



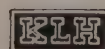
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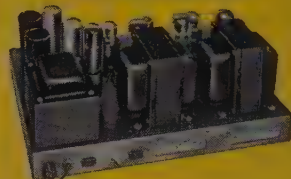
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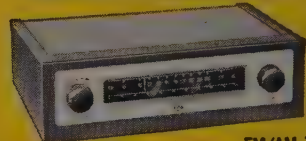
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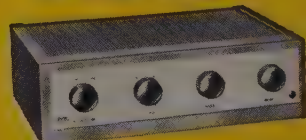
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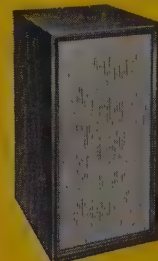
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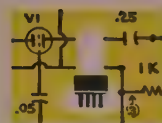
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From the High-Fidelity Newsfronts

ONE OF THE MORE provocative ideas for a music reproducing system is the tape cartridge player developed by CBS Labs for the giant tape firm Minnesota Mining and Manufacturing. The player operates at the very low—for high-fidelity reproduction of music—speed of $1\frac{7}{8}$ inches per second (ips).

As we go to press, reliable sources report that two firms have been licensed and are tooling up to produce the players—Zenith in this country and Grundig, major European electronics firm. CBS Labs and Minnesota Mining have said little to date except that the unit is under development. Official debut, however, may take place at the end of this month or soon thereafter.

In our March issue, we will publish an exclusive interview with Dr. Peter Goldmark, Director of CBS Labs and chief architect of the cartridge development.

Don't take this as a signal to toss away your present half-track or quarter-track tape playing equipment. Far from it! Quarter-track tapes of proven quality have been released in increasing numbers and with varied program material for all tastes.

THE SOLDER-IT-YOURSELF fraternity will have to dig deeper than usual into hi-fi budgets to buy one of Harman-Kardon's "Citations"—newest kits to hit dealer shelves. The "Citation II" stereo amplifier kit carries a \$159.95 tag, and its companion preamp, the "Citation I," is priced at \$139.95 in kit form.

"Why," we asked Sid Harman, "didn't you turn out something more competitive in price?"

"No point to it," said Harman. "There are already several kits aimed at the customer with just so-and-so-many dollars. Producing still another for that market just doesn't make sense. We give value for the extra money—extra power (60 watts per channel), extra features, special circuitry. Everything about the Citation kits is de luxe. The engineering staff, under Stu Hegeman's direction, didn't spare anything. We feel that when an audiophile builds his own playing equipment,

he puts something of himself into it. That being so, we figure he'll want to build the very best and spend the extra money to get it."

Not having tested—or even listened to—the new units, we are in no position to weigh Harman's evaluation of "best." But if actual weight were any criterion, "Citation II" would take high honors, tipping the scales at sixty-one pounds.

"JENSENSATIONAL"—that's the way Mike Remund, sales manager for Jensen Industries, describes his firm's new "Lifetime" diamond needle. By "lifetime" Jensen means you pay \$25 for a replacement stylus, and they'll replace it at no cost whenever it shows wear.

So-called "lifetime" needles aren't new. Packaged-phonograph makers, in particular, used needle permanency as a sales feature some time ago, and a good many gullible buyers ruined a lot of records before finding out that needles wouldn't last forever. Conscious of the fact that when one material, under pressure, rubs against another, wear has to result, we asked Mike Remund how Jensen's "Lifetime" differs from ordinary, garden-variety diamonds.

Said Remund: "The 'lifetime' diamonds are 'super number ones.' The tips have the best polish, and friction is reduced to a minimum. Size and shape are as close to perfect as we can make them."

Not to detract from Jensen's sales approach, we suggest that users of all types of styli give them a microscopic check periodically.

DON'T BE SURPRISED to see a de luxe, precision-made turntable from Audio Empire later in the year. That company's Herb Horowitz was cagey about committing himself but admitted that a prototype is currently undergoing tests.

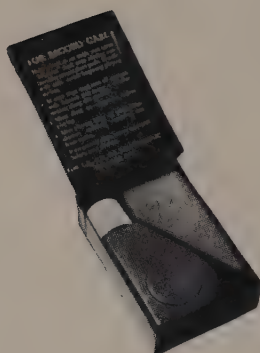
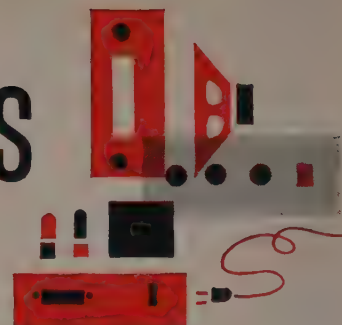
Incidentally, Horowitz's engineering aide, Marty Fine, told us he had to go to five different studios to get a stereo test disc cut for checking Audio Empire's cartridge output. One engineer offered him 10-db separation and told him they often leak one channel into another because "listeners don't like wide separation." It may not have occurred to him that the buyer of the record can mix channels himself if that's what he wants. Finally, Fine got what he wanted from recording engineer Jerry Minter, of Components Corporation. Fine suggested that Minter put out the disc in a commercial pressing for home listeners to check their own equipment.

Sounds like a good idea.

RALPH FREAS

AUDIO NEWS

A Preview of New Equipment

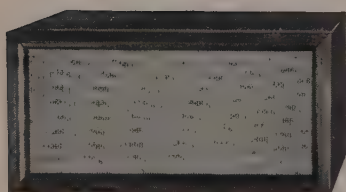


EX-static for Record Care

A new product of British electronic research, this antistatic record cleaner will, according to its distributor (Ex-static Ltd., Kew Gardens, N. Y.), get out the superfine grit that ruins micro-grooves; reduces friction between stylus and groove walls, thus reducing wear; and overcomes static attraction of dust for several months. Spray and then wipe off with pad. Price: \$1.85.

Ampex Stereo Tape Recorder

This portable stereo tape recorder (Model 970) features a self-contained matched pair of amplifier-speakers for playback monitoring, with two-channel stereo amplifier and two 7-in. oval speakers. The effective center-to-center distance between the two speakers, which face outward from each end of the unit, is obtained by using sound-directing panels. Head gap alignment within the stack is held to 20 seconds of arc. Playback head gap is 90 millionths of an inch. The 970 is priced at \$750.



Kind-to-the-Budget Speaker Enclosure

Rockford Special Furniture Company announces the availability of its Model 108 semi-back-loaded 8-in. speaker enclosure for monophonic, stereo, and auxiliary extension use. Also accommodates any size tweeter, which may be added at any time. Choice of natural walnut, hand-rubbed mahogany, blond, and ebony finishes. The over-all size is 12" x 24" x 12". Price: \$24.

Allied Stereo Amplifier

Allied Radio states that its new Knight stereo amplifier (Model KN-760) delivers 30 watts per channel on stereo and 60 watts in monophonic operation, with a frequency response of ± 0.5 db, 25 to 20,000 cps; harmonic distortion is less than 0.75% at full rated output; IM distortion less than 2% at 30 watts per channel. Outputs: 4, 8, and 16 ohms each channel, plus blended center channel. Finished in gold and charcoal brown. Price: \$149.95.



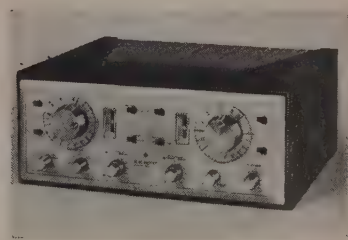


Utility Speaker by Heathkit

Heathkit's Model US-3 features a coaxial-type speaker, with 12-in. woofer and 3-in. tweeter. Built-in network provides crossover at 2,000 cps. Frequency response is from 50 to 15,000 cps and rated for full 15 watts. Instructions supplied with kit show how to build a recommended bass-reflex-type enclosure for the speaker. It can be adapted for either wall or ceiling mounts.

H. H. Scott's 399

This new stereo tuner-amplifier combines two preamplifiers, two 20-watt power amplifiers, an AM tuner, and an FM tuner on one chassis. Input for phono. Among the many advantages of this new unit, according to the manufacturer, is the extreme compactness allowing great flexibility in installation. Price is \$399.95.



Dustproof Record Envelopes

Leslie Creations is putting out heavy, lint-proof, white wove paper envelopes, specially treated to eliminate dust-attracting static electricity. The "Envel-Liner" slips over any 12-in. LP, then into the original cardboard jacket. Permits handling records without the danger of finger-soiling their sensitive surfaces. A package of fifty costs \$4.95 plus an extra 50¢ for postage.

Selachron Elapsed-Time Indicator

Sela Electronics Company now offers a compact electronic time meter with no moving parts, designed for direct wiring into devices for straight scale reading of total operation time. Available for equipment or devices operating on 6-, 12-, 115-volt AC or DC and total elapsed-time reading of 100, 500, 1,000, and 10,000 hours. (Other combinations of voltages or time spans obtainable on special order to the company.) The price is \$3.95.



Three Semi-kit Speaker Systems

EICO announces three speaker systems, two 3-way systems (HFS-3 and HFS-4) and HFS-5, a 2-way bookshelf-size one. HFS-3 and HFS-4 are identical except for the tweeter. Both have a 12-in. bellows-suspension woofer and an 8-in. closed-back midrange speaker. The HFS-5 uses an 8-in. bellows-suspension woofer and a 3½-in. closed-back tweeter. Finishes: unfinished birch, walnut, mahogany, teak—at \$47.50 to \$87.50.

prepared by
Hirsch-Houck Laboratories
and the technical staff
of High Fidelity

HF reports

EICO AF-4 Stereo Amplifier

SPECIFICATIONS (furnished by manufacturer): Model AF-4 dual-channel power amplifier. **Rated power:** 8 watts full power; 4 watts per channel; 16 watts peak. **Frequency range:** ± 0.5 db, 30 to 20,000 cps. Damping factor of 9. **Harmonic distortion:** at 8 watts, 3% from 200 to 5,000 cps. **IM distortion:** 8 watts output, 5% distortion from 200 to 7,000 cps. **Hum and noise:** at full output, below -74 db. **Tone controls:** up to 9 db treble cut (at 10 kc), 8 db bass cut (at 50 cps). **Inputs:** 9—4 phono, 1 multiplex, 2 auxiliary, 1 AM, 1 FM. **Outputs:** 2 tape jacks, 1 preamp jack. **Dimensions:** 3 $\frac{3}{8}$ " x 12" x 8 $\frac{1}{4}$ ". **Price:** Kit, \$38.95; Wired, \$64.95. **MANUFACTURER:** Electronic Instrument Co., Inc., 33-00 Northern Blvd., Long Island City 1, N. Y.

At a glance: The EICO AF-4, a budget-priced stereo amplifier, is rated at 4 watts per channel. Though our tests showed that it came very close to meeting all important manufacturer's specifications, we think that its very limited power output at low distortion levels makes it unsuitable for use in most high-fidelity music systems.

In detail: The design of the EICO AF-4 is based on the philosophy—a sound one, we feel—that with speaker systems of fairly high efficiency a clean (undistorted) power output of as little as 4 watts per channel is sufficient



EICO's stereo amplifier.

for enjoyable listening at moderate levels. This is especially true in a stereo system.

Unnecessary frills have been eliminated from the AF-4. It has no magnetic phono preamplifier, being designed for crystal or ceramic cartridges or high-level tuner inputs. A unique tone-control circuit using one knob gives flattest response in the center, and rolls off high frequencies or low frequencies when rotated counterclockwise or clockwise. No boost is provided. A moderate amount of low-frequency boost, for loudness compensation, is incorporated in the volume control circuit.

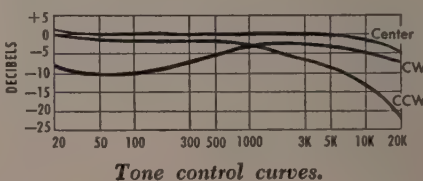
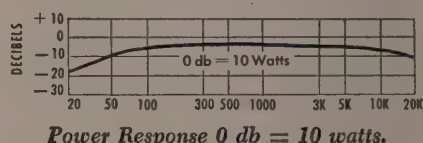
Tone controls for the two amplifiers are concentrically mounted with slip clutches so that they can be operated individually or as a unit. The two volume controls are similarly arranged. Channel balance is achieved by individual adjustment of the volume controls.

Unlike most amplifiers used in high-fidelity installations, the AF-4 has single-ended output stages. The distortion-reducing properties of push-pull operation are absent, but an unusually large amount of negative feedback is used to help compensate.

The power output vs. distortion curves we obtained show slightly more distortion than the specifications indicate, but the difference, we repeat, is slight. One would expect greater low-frequency distortion in a single-ended output stage than in a push-pull stage, due to saturation of the output trans-

former core, and this is what we found. Intermodulation tests with a lower frequency of 60 cps also showed appreciable amounts of distortion at very low power outputs.

If the usual criterion of defining power output at the 2% IM point is employed, the AF-4 can deliver only 1 watt according to the manufacturer's ratings. Our measurements show only 0.5 watts per channel at 2% IM distortion. This, we feel, is entirely too

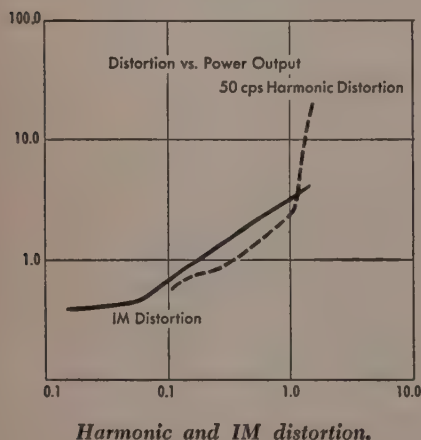


low for effective use, except possibly with very expensive high-efficiency speakers which are not likely to be used with a low-priced amplifier.

The AF-4's frequency response shows a rolloff of high frequencies, which is not serious. The power output capability falls rapidly outside the limits of 100 to 5,000 cps.

The tracking of the two volume controls is very poor—the outputs of the channels have to be rebalanced after any level change. Hum levels are extremely low, and hum is quite inaudible with any speaker system likely to be used with the AF-4. The amplifier is stable under capacitive load conditions. It has an AC power-line leakage current of 1.25 milliamperes, which is within Underwriters' specifications, but is nevertheless capable of giving a most uncomfortable shock to the user.

Listening tests, using both tuner and



ceramic cartridge program sources, confirmed our feelings about the AF-4's inadequate power output. At any level above that of background music, distortion was unpleasantly audible. A speaker system of moderately high efficiency was used. H. H. Labs.

MANUFACTURER'S COMMENT: One thing we wish to make clear at the outset is that the AF-4 was never described by EICO as a high-

fidelity amplifier, but rather as an economy amplifier. (Even the model number AF-4 implies that it is not in the high-fidelity model series, which have model numbers starting with HF.)

In our literature we say only that at average listening levels, with high-efficiency loudspeakers, performance falls within high-fidelity standards. This is true and serves to indicate the goal of the design. To be explicit, this goal was to offer a more desirable alternative to persons with limited budgets for stereo than the purchase of a commercial package stereo phonograph wherein the available gain is used for

tone-control action rather than feedback. In these commercial packages, as a rule, distortion at all levels is many times higher than in the AF-4. We do not agree that loudspeakers efficient enough to give reasonable results with the AF-4 need be expensive. The 8-in. Norelco AD4877M provides a nominal efficiency of 10% at 400 cps and costs only \$26. Our test showed that with this loudspeaker, distortion at normal listening levels in a fairly large room was acceptably low. We suspect that the loudspeakers used in your tests were not as efficient as this.

Shure Stereo Studio Dynetic "Integrated" Tone Arm and Cartridge

SPECIFICATIONS (furnished by manufacturer): **Sensitivity:** output at 1,000 cycles—4.5 millivolts \pm 2 db per channel on WS-1A Test Record. **Frequency response:** 20 to 20,000 cps \pm 2.5 db. **Channel separation:** more than 20 db at 1,000 cps. **Tracking force:** 1.5 to 2.5 grams, adjustable. **Tone arm over-all length and weight:** Model M216, 16", 11.1 ounces. **Price:** \$89.50. **MANUFACTURER:** Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Ill.

At a glance: The Shure M216 Stereo Studio Dynetic pickup is the finest stereo reproducer we have so far encountered. It is the *only* stereo pickup that is, in our opinion, the equal of the finest monophonic pickups.

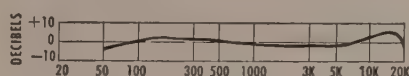
In detail: The original Shure Studio Dynetic moving-magnet monophonic pickup, introduced over three years ago, was widely recognized as one of the best phonograph reproducers offered for home use. The slender black arm held a tiny cartridge which was lifted from the record surface by pressing a button on the arm. Tracking at only 1 gram of stylus force, it was virtually indestructible. Further, it could not damage a record if it were scraped across the record surface.

Now a stereo version of this pickup is available. We tested the 16" pickup, designated M216. A 12" version is also available. The same arm, wired for stereo, is used, though the cartridge is slightly higher than the mono cartridge. We used the recommended tracking force of 1.5 grams. Its output is close to the average for stereo pickups, about 4.4 millivolts at 5 cm/sec stylus velocity at 1,000 cps.

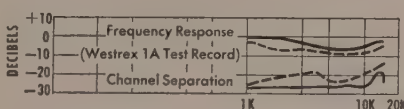
The stereo performance measured on the Westrex 1A record shows a smooth response, free of any peaks or holes, and rising slightly between 10 kc and 15 kc. The general depression of the midfrequencies is characteristic of this record. The over-all smoothness of the response curve is also apparent in listening tests, where there is remarkable freedom from record hiss.

On the Cook 12 mono record, a peak appears at 15 kc. Below 12 kc or thereabouts the response is quite smooth. To measure this, we paralleled the two channels of the cartridge.

The truly outstanding qualities of the Shure M216 do not appear in response curves. For example, the unique "dynamic damping" of the arm eliminates all traces of low-frequency resonance. The response is smooth and flat down to 15 cps, falls a couple of db at 12 cps, and drops off rapidly below 12 cps. The arm is perfectly balanced, and tracks flawlessly at 1.5 grams even when the turntable is violently jarred. Needle talk is nonexistent. This actually hampered our response

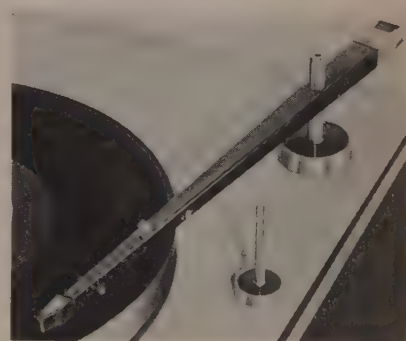


Response with channels paralleled.



Response and channel separation.

measurements—we usually depend on needle talk to help us cue in to the desired record bands. Sensitivity to induced hum is more than 20 db lower



Shure Studio tone arm and cartridge.

than that of other cartridges we have always considered outstandingly free from hum pickup.

The most impressive quality of this pickup is its ability to track the heaviest recorded passages without breakup or groove jumping. We used the Cook Series 60 record for this test. One side of this disc is recorded with Fletcher-Munson compensation, which boosts the recorded amplitude at 30 cps by over 30 db. Only three of the top mono pickups in our experience, and none of the stereo pickups, have been able to stay in the groove at the lowest frequencies on this record, and only one handled this material without some audible distress. The Shure M216 tracked this record effortlessly, a feat that must be attributed to its very high stylus compliance and complete damping of arm resonance.

When we measured the tracking-angle error of the arm, we thought we had found possibly the only weakness of this pickup. The tracking error was 5 degrees at a 6" radius, falling to 3 degrees at 4" and 2". These are rather high compared to some good arms we have used. Further study suggested that this is a misleading picture. The slight lateral force exerted on the stylus by the outer groove wall during playing is sufficient to displace the stylus slightly in such a direction as to reduce the tracking-angle error. We cannot measure how much displacement actually occurs, but would not be surprised to find it amounting to 2 or 3 degrees, which would make the tracking-angle error nearly zero over most of the record surface. H. H. Labs.

REPORT POLICY

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On equipment that demands more subjective appraisals (such as loudspeakers), the reports may be prepared by members of our own staff. Such reports do not carry a signature. The policy concerning report publication and amendment by the manufacturer is the same as that for H. H. Reports.

Eighteen Hours to Listening Pleasure

Heath SD-1 Stereo Phonograph

SPECIFICATIONS (furnished by manufacturer): **Power:** 9 watts. **Peak power:** 20 watts. **Amplifier frequency response:** ± 1 db, 30 to 16,000 cps. **Hum and noise:** 70 db below 10-watt level. **Crossover network:** crossover at 250 cps. **Changer:** speeds, 16, 33 $\frac{1}{3}$, 45, 78 rpm. **Cabinet dimensions:** main cabinet, 30" x 34 $\frac{1}{2}$ " x 15" deep; wing speakers, 14 $\frac{1}{4}$ " x 8" x 6 $\frac{1}{2}$ ". **Price:** \$179.95. **MANUFACTURER:** Heath Co., Benton Harbor, Mich.

This remarkable Heathkit includes: record changer; stereo ceramic cartridge with diamond tip; mono-stereo control amplifier rated at 9 watts per channel; center channel woofer, crossover network, and two satellite speakers; complete and attractive cabinet with space for a tuner. The total cost is eighteen to nineteen hours of assembly time exclusive of cabinet finishing, and \$179.95. All this, plus pleasant listening, is remarkable. The sound . . . it is customary to say that the sound, "considering the cost," was excellent. We certainly need to keep cost in mind, but the sound, regardless of cost, is clean, very well balanced, and very pleasant to listen to. It's the kind of sound that makes you want to turn the volume control to a reasonable level and sit down to enjoy the music.

It's really a neat trick that Heath has accomplished here. The achievement is in listenability at low cost. The system won't qualify as the ultimate in high fidelity. Specifications of the amplifier are modest; the speakers are simple: a good 8-in. woofer plus two 6- by 9-in. ovals to carry the frequencies above 250 cycles. No superwoofers; no supertweeters. Yet, for less than \$200, Heath provides more listening pleasure than many a \$2,000 system I have heard. Yes, I admit; the grandiose music—big chorales, the 1812 Overture, huge symphonic works, these are more thrilling when they blaze out over big systems at full volume. That's the kind of fi that brings listeners to their feet. The Heath SD-1 system will kindle your enthusiasm to a quiet and contemplative level. You'll probably wind up listening to music, not just sheer sound. Is that so bad?

The stereo effect is perfectly clear yet the sound is well spread out through the listening area. Several people have heard this system since construction was completed; all have commented on how they could wander around the room and still have the sense of perspective and breadth which is the essence of stereo.

Final positioning of the speaker

should be decided by experiment. The satellites are small and easy to move around, so it's a temptation to fiddle with them, depending on the "size" of the music. But if you place them too far apart, you may get a



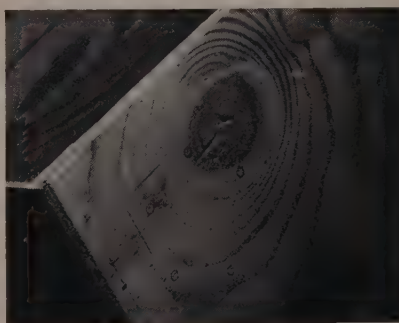
Typical arrangement of completed system.

hole in the middle. The center speaker in this system is a sort of blended bass woofer, crossing over (at 12 db per octave) at 250 cycles. Thus, in a properly set up system, the satellites should do a large share of the middle filling. I found seven to eight feet apart the best average in my room—which is very dead, by the way.

The preamp section provides bass, treble, and volume controls—all ganged to work on both channels simultaneously. In addition there is a balance control, with which is combined the AC on-off switch. I'd prefer to have the on-off on the volume control, but that's a minor and personal matter. The last knob on the panel is a function selector: tuner (or auxiliary input), stereo or mono, and phono—also stereo or mono. Such subtleties as left-right reverse, rumble filters, and so on, are omitted for the sake of simplicity of operation and low total cost. The Heath system proves that the elusive quality of listenability is not necessarily directly related either to cost or to complexity.

Construction Notes

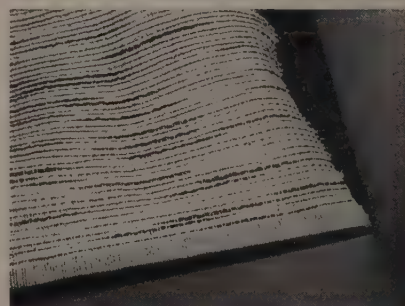
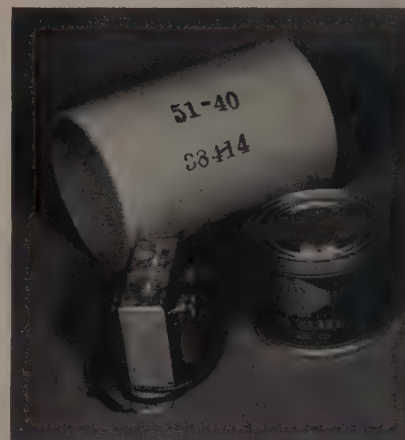
Construction of the kit is time-consuming, but no problems arise. Just take it slowly, in small doses. My run-



Blisters? Predrill those screw holes!

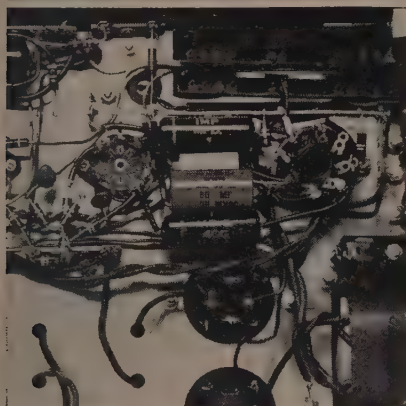
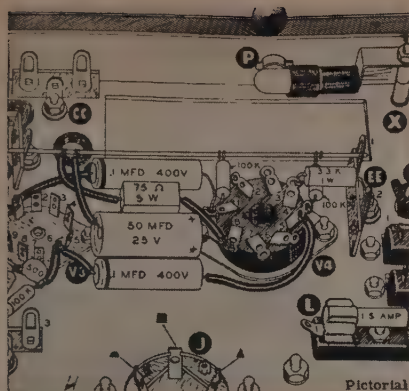
ning time was almost nineteen hours, not including the cabinet-finishing process. The wood, as supplied, is sanded smooth; that's the way I left it, for the time being, at least. The woodwork portion took me about twelve hours, and the electronic section about seven. I've built a good many Heathkits in the past ten years, but this is the first one that raised a blister in the palm of my right hand . . . all those wood screws!

Here are some passing thoughts, jotted down in the margin of the construction manual. Be careful in unpacking. The innocent-looking cardboard tube with a transformer or something and a can of wood putty inside is not mere wrapping; it's part of the speaker enclosure. Yes, I retrieved it from the wastebasket after



That's a speaker tube, not the packing . . . we put the grille cloth on the wrong way.

noticing the part numbers stamped on it. — The T nuts, to which the speakers will be bolted, should be tapped into place below the surface of the wood. This is hard to do with a hammer; use an old bolt or a large nail counterset. —The piece of grille cloth that covers the front of the main cabinet has an edge of plain cloth (called selvage, I think) on it; be sure this is hidden or trimmed off. I slipped up here and had to untack things. The instructions are quite cor-



Drawing versus real life. To make the drawing clearer, parts are compressed. In actual practice, the 400-volt capacitor comes almost on top of socket marked J.

rect and proper when they tell you to attach the grille cloth with the staples furnished in the kit. But I'm lazy; thus far the staples from my desk stapling

machine are holding all right, and they are a lot easier to get in. — There are a lot of tough screws involved in attaching the leg-plates. Predrill a little hole for the screws; it will save blistered palms. — The speaker wires are coded, one of them having a small ridge. If it's hard to see this ridge, wrap a piece of colored tape or something around the ridged wire. — The grille cloth is supposed to be glued to the back of the baffle boards for the satellite speakers. This is neat, but a nuisance. The glue took forever to dry—and furthermore I was in it up to my elbows; I got out the desk stapler again. (Maybe the staples will resonate at 11,000 cycles and pop out, but that's a chance I'm willing to take.) — Also, I used a sharp razor blade for most of my grille-cloth trimming. — When you get around to finishing the satellite speaker enclosures, you have three pegs to get into three holes and a piece of curved, grille-cloth-covered aluminum to slide into a slot. Predrill the pegs for the screws which will hold things together, then as soon as one peg snaps into place, screw it down lightly. Otherwise, you'll need a pair of extra hands to hold everything at the same time. End of woodworking section.

Only a couple of hints on the electronic section. — The power and output transformers have long bolts that go through the transformers and are used for bolting the units to the chassis. The threads of these bolts have been covered with shellac or some-

thing, and the nuts go on stiffly. Hold a screwdriver in place on the slotted end of the bolt when you tighten up the chassis nuts; otherwise you may loosen the bolt in the transformer. — Those lugs on terminal strips, the ones that are cramped up against the chassis can be mean to solder if several wires are connected; it's hard to get the soldering iron down to the bottom wire. I like to check with a low-power magnifying glass to be certain the bottom wire isn't dry-soldered. — I know—there's a nice little instruction that says "insert the #47 pilot bulb into socket X." I'm going out to Heath one day and watch the president of the company do it. My fingers, anyway, are too big and too slippery; had to undo the socket-holding bolt (which was easy). — And so it's all done, and it's plugged in, and the tubes glow nicely, and the record drops, and IT WORKS!

CHARLES FOWLER



Looking down on the final product.

Bell 6060 Stereo Amplifier

SPECIFICATIONS (furnished by manufacturer): **Power output:** 30 watts RMS each channel; total, 60; peak, 120. **Power response:** 20 to 20,000 cps at 30 watts ± 1 db. **Distortion:** less than 1% THD at 30 watts at 1,000 cps. **Frequency response:** 15 to 30,000 cps ± 1 db. **Hum level:** 71 db below rated output. **Dual inputs (7):** microphone; NARTB tape head; magnetic phono; ceramic phono; tuner; tape preamplifier; auxiliary. **Controls (8):** selector—mike, tape head, RIAA, LP, EUR, tuner, tape amp, aux; left- and right-channel bass; left- and right-channel treble; balance; loudness control; level control, power switch. **Lever switches:** low filter; high filter; function—stereo reverse, stereo, monophonic; stereo speaker selector (AB, A, B). **Size:** 6 1/4" x 16" x 11 1/2". **Price:** \$146.65. **MANUFACTURER:** Bell Sound Systems, 555 Marion Rd., Columbus 7, Ohio.

At a glance: The Bell "Carillon," an unusually powerful and flexible integrated stereo amplifier, is noteworthy for its impressive specifications, and also for a design so conservative that in many cases it exceeds these specifications by a substantial margin.

In detail: Unlike many integrated amplifiers, the Bell "Carillon" shows no

signs of suffering when compared with the better-quality monophonic amplifiers of past years. Some manufacturers tend to reduce the low-frequency power-handling ability of amplifiers in a stereo unit, to avoid the higher cost, bulk, and weight of good-quality output transformers; but we are happy to report that the "Carillon" will handle



Lever switches simplify control panel.

from 20 to 20,000 cps at its full rated power of 30 watts per channel, with negligible distortion. It is rated at 30 watts output at 1,000 cps with less

than 1% distortion, but can in fact develop this power at 20 cps with less than 0.7% distortion. Its intermodulation distortion is so low that, on the basis of our tests, we would have considered 50 watts per channel to be an honest rating.

One point which should be emphasized: as shipped from the factory, the "Carillon" is wired for operation from a 125-volt power line; the power outputs we measured were on the basis of such a line. If the line voltage does not normally exceed 117 volts, a connection inside the amplifier may be changed to obtain full power from this line voltage. If this is not done, the maximum power output is reduced by nearly 50%; the amount of distortion is not affected. The 125-volt connection is mentioned in the instruction manual, but not emphasized. On 125 volts the output tubes and the filter capacitors are operated at, or slightly beyond, their recommended maximum ratings, which may shorten their life somewhat. So even if your line voltage



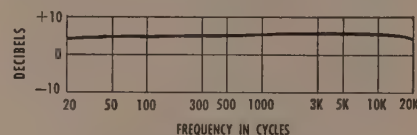
Channels are clearly marked.

does not exceed 117 volts, we recommend leaving the original wiring in the power supply. One is not likely to notice the reduction from a 50-watt to a 25- or 30-watt amplifier, and the longer tube life that will result will certainly be worthwhile.

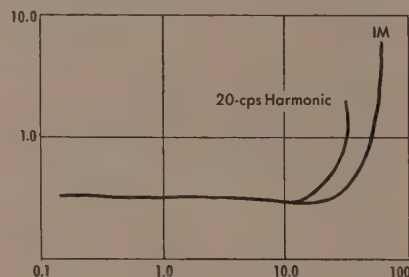
The tone controls provide more than adequate boost or cut at frequency extremes, with little effect on frequencies between 300 cps and 2 kc. This, we feel, is the most satisfactory type of tone control. Two sets of cutoff frequencies are provided by the high- and low-frequency filters; the cutoff is sharp enough to allow you to eliminate noise and rumble with minimal loss of program material.

The hum level of the "Carillon" is very low—totally inaudible at any possible listening level, and practically inaudible at full gain. It is perfectly stable under any type of speaker load, and should prove ideal for driving a pair of low-efficiency speakers, with or without electrostatic tweeters.

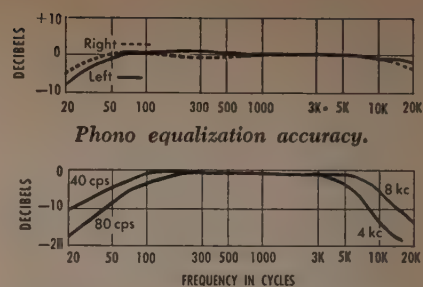
Besides having all the normal controls of a stereo amplifier, the "Carillon" has provision for driving two pairs of stereo speakers; you can choose either or both pairs from the front



Amplifier power response.



IM and harmonic distortion.



Phono equalization accuracy.

Rumble and scratch filter characteristics.

panel, or can parallel the outputs to make it a mono amplifier with a nominal rating of 60 watts (though a rating of 100 watts would be more accurate).

There is one slight drawback to putting so much power into a single compact package: the "Carillon" gets hot—not merely warm, but hot. The instructions warn that at least six inches must be left clear above the amplifier for adequate ventilation, but obviously there are hazards in placing it on a table top.

Listening tests confirm our laboratory measurements. The Bell "Carillon" is a top-quality stereo amplifier, capable of driving the lowest-efficiency speaker systems with adequate reserve power and at very low distortion levels.

H. H. Labs.

Grommes 260A 60-Watt Amplifier

SPECIFICATIONS (furnished by manufacturer): **Power output:** 60 watts; with 120 watts peak. **Distortion:** 0.1% harmonic and 0.2% intermodulation at 30 watts; less than 0.5% harmonic and 1% intermodulation at 60 watts (all distortions under 0.1% at 20-watt level or less). **Frequency response:** ± 5 db, 5 to 50,000 cps (attenuated beyond 100,000 cps). **Power response:** ± 5 db, 20 to 20,000 cps at 60 watts. **Controls:** (4) input gain; output balance; bias; DC balance. **Output impedance:** 4, 8, and 16 ohms from terminal strip. **Hum and noise:** 95 db below output. **Size:** 14" x 8 1/4" x 8". **Price:** \$106.62. **MANUFACTURER:** Grommes—Division of Precision Electronics, 9101 King St., Franklin Park, Ill.

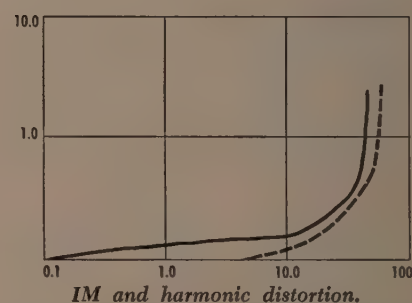
At a glance: The Grommes 260A is a single-channel power amplifier rated at 60 watts output. Under operating conditions specified below, our measurements indicated a power output of 48 watts, but the full undistorted power of the amplifier can be realized throughout the entire audio spectrum. The distortion of the 260A, both intermodulation and harmonic, is extremely low at all output levels up to its maximum, and also at the lowest frequencies.

In detail: No attempt has been made to make the Grommes 260A a "compact" amplifier. It is large, solid, and very heavy. The pair of 6550 output tubes, plus the pair of 5U4G rectifiers, the 6L6G screen voltage regula-

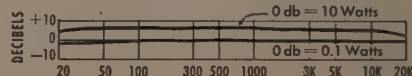
tor, and the bias supply regulator all suggest that this amplifier should deliver its rated 60 watts or more without difficulty.

We were, therefore, somewhat surprised to find that it would put out only some 48 watts (a second unit provided about the same power). The instruction sheet accompanying the amplifier supplied a clue: the 260A comes equipped with adjustments for individual output tube currents, and these were set at the nominal 55-ma level suggested in the instructions. It was stated that this could be increased to 60 ma to increase the output, at the expense of tube life, or reduced to 50 ma, to prolong tube life. We believe that longer tube life is worth the sacrifice of a few watts; so we left the original adjustments unchanged.

Both the power- and frequency-response curves were drawn with a

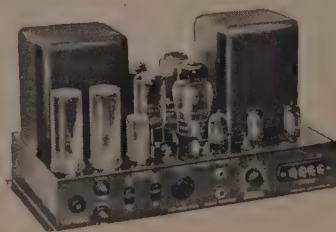


IM and harmonic distortion.



straightedge over most of their length. One expects a power amplifier to have flat frequency response, but not many will deliver their full power from 20 to 20,000 cps—as the Grommes 260A does, without fuss or strain.

IM distortion was below the measuring capabilities of our instruments up to about 5 watts output, and only reached 0.5% at 50 watts. Harmonic distortion at 1,000 cps was well below IM distortion at all power levels. Most gratifying was the 20-cps harmonic distortion, which was almost unmeasurable up to 10 watts, and at 40 watts reached only 0.4%. In our experience, only one other power amplifier has produced so little distortion at this frequency.



Straightforward layout of 260A.

The square wave response, to a 10-kc square wave, was not very pretty. At slightly above 20 kc, a pronounced ringing could be seen with an amplitude almost 20% of the square wave itself. This, however, does not denote the presence of any instability or incipient oscillation, as it sometimes does in power amplifiers. Placing any capacitive load, even our 3-mf simulated electrostatic speaker, across the output had no effect whatever on the square wave response. We could not find any evidence of it in listening tests, nor would we expect to in view

of the ringing being well outside the audible frequency range.

Hum level was totally inaudible, being between 80 and 90 db below 10 watts output depending on the gain control settings.

In part, the Grommes 260A is a survival of the time—only a few years ago—when amplifiers with a variable damping factor were in vogue. This feature has happily disappeared from most amplifiers today. We did not attempt to evaluate the DF control, but would not be surprised to find that it has something to do with

the peculiar square wave response we observed. Incidentally, we did find some considerable differences in the maximum power output at the various output taps. All our measurements are normally made at the 8-ohm tap, but we found that some 55 watts could be obtained at the 16-ohm tap.

Considered without regard to whether it is a 48-, 55-, or 60-watt amplifier, the Grommes 260A emerges as one of the finest power amplifiers made, by virtue of its rugged, conservative construction, and remarkably low distortion. **H. H. Labs.**

Grommes 209 Stereo Preamplifier

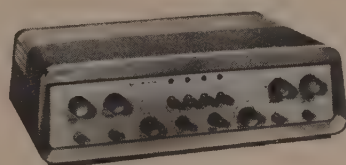
SPECIFICATIONS (furnished by manufacturer): **Frequency response:** ± 25 db, 10 to 20,000 cps. **Distortion:** .05% harmonic and 0.1% intermodulation or less at rated output. **Rated output:** 1 volt; up to 20 volts output without overload. **Size:** 14" x 4½" x 9", complete with cover. **Price:** \$169.95. **MANUFACTURER:** Grommes—Division of Precision Electronics, 9101 King St., Franklin Park, Ill.

At a glance: The Grommes 209 is a completely flexible, attractively styled, functional preamplifier. Besides meeting or exceeding all its specifications (except for a slightly higher-than-rated hum level), it is outstanding for its unmeasurably low distortion and great output voltage capabilities.

In detail: Many stereo preamplifiers are being stripped, in the interests of simplicity and lower costs, of such refinements as separate phono turnover and rolloff selectors, multiple phono cartridge inputs, and individual input level set controls. The Grommes 209, however, retains all of these features, and many more, while avoiding an unnecessarily complex control layout and utilizing a very compactly proportioned case.

The need for the fully flexible phono-equalization system, in this day of the RIAA characteristic, may be debatable, except for the collector of old or esoteric records. Nevertheless, it is provided, together with NARTB tape head equalization and a high-gain flat channel for microphone input. Either of two magnetic cartridges may be selected from the front panel. One of them, presumably the stereo cartridge, has RIAA low-frequency equalization only.

Input selection is by push buttons, with amber lights indicating the selected program source. Individual push buttons are also used for high and low cutoff filters, a presence peak, and the power on-off switch. This feature makes it unnecessary to disturb control settings when turning the unit off.



The 209 has complete control facilities.

The function selector has the usual positions for stereo, reversed channel stereo, and the feeding of either channel into both outputs. The balance control can reduce the level of either channel by 9 db while raising the other by a fraction of a db. This is an ideal type of control, having a minimum effect on the over-all level.

A loudness compensator offers three degrees of low-frequency boost (which varies with the volume control setting), and an off position. The tone controls are ganged for both channels, which may disturb some purists, though we find it a perfectly adequate arrangement. The tone control knobs are very small and difficult to set visually. Our frequency response curve was taken with both tone controls in the indicated center positions. A slight readjustment, which requires instruments, can provide a response within a fraction of a db from 20 to 20,000 cps. In fact, when so set, we measured the -3 db points at 8 cps and 50 kc.

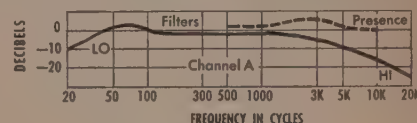
The low-frequency filter is of the feedback type, with a 12 db/octave slope. It has no appreciable effect on frequencies over 40 cps, but removes subsonic rumble quite effectively. The high-frequency filter is more gradual in its action, but wipes out much of the program material above 2 kc. The presence peak (5 db at 2.5 kc) is there for those who like such things—we don't.

The hum level, though acceptably low, is still about 6 db higher than the manufacturer's specifications. It is not likely to be audible under any conditions we can anticipate, so we are not overconcerned about it.

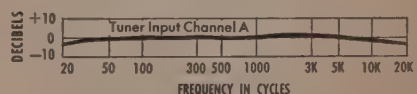
The Grommes 209 has one feature which has appeared on very few preamplifiers—a truly high-impedance input for ceramic or crystal cartridges. This feature makes it possible to realize the full low-frequency performance of a piezo-electric cartridge, which must be terminated in several megohms for proper operation.

The IM distortion curve is almost self-explanatory. The measured IM was less than 0.1% (the approximate limits of our test equipment) up to about 2 volts output, and did not reach 2% until 25 volts output. This is truly outstanding performance, unsurpassed by any other preamplifier and equaled by very few.

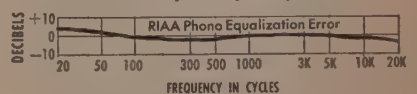
Many of the design features of the Grommes 209 would be apparent only



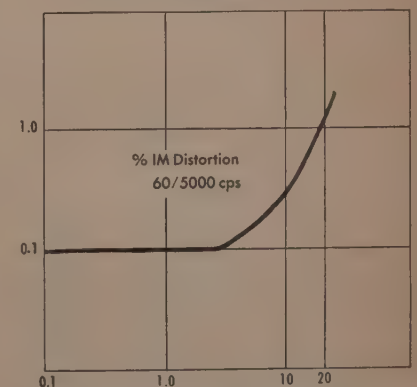
Effect of filter controls.



Over-all preamp response.



Phono equalization accuracy.



Intermodulation distortion.

upon careful study of the schematic. Negative feedback is used extensively, even for tone-control and stereo balance-control circuits. All outputs, to tape recorder or main amplifier, are through low-impedance cathode followers. All unused inputs are grounded through resistors which prevent the signal being shorted out when certain types of three-head tape re-

corders are used. Despite the latter precaution, or perhaps because of it, crosstalk between inputs is down only about 40 db, and can be heard under some conditions; and the stereo channel isolation is only 33 db at 1,000 cps. This is not harmful, but comes disturbingly close to the performance of the better stereo cartridges.

One final criticism: the tracking of

the two sections of the volume control is not as good as it might be—tracking error exceeds 4 db at some points. This may be improved as better controls become available.

Despite these criticisms, we consider the Grommes 209 to be very much above average in performance. It belongs in the top rank of stereo control units. **H. H. Labs.**

EICO HFT94 AM Tuner

SPECIFICATIONS (furnished by manufacturer): Features a choice of wide or narrow bandpass; tuned RF stage; built-in ferrite loop; and prewired precision "eye-tronic" tuning with the traveling indicator. **Frequency response:** (Wide) 20 to 9,000 cps, (Narrow) 20 to 5,000 cps. **Distortion:** less than 1% harmonic distortion at 100% modulation. **Output:** low impedance. **Size:** 3 3/4" x 12" x 8 1/4". **Price:** Kit, \$39.95; Wired, \$69.95. **MANUFACTURER:** Electronic Instrument Co., Inc., 33-00 Northern Blvd., Long Island City 1, N. Y.

At a glance: The EICO HFT94 AM tuner, designed for high-fidelity applications, has a listening quality that compares favorably with that of some tuners costing several times as much.

In detail: The HFT94 matches the EICO HFT90 FM tuner in size and appearance. It has two IF bandpass characteristics, nominally 14 kc and 7 kc wide. A 10-kc whistle filter effectively removes the annoying whistle commonly found on AM receivers not designed for good music systems. An "exclamation point" tuning-eye tube acts as a dial pointer as well, in the same manner as the one in the HFT90. It is very practical and effective.

The HFT94 has a ferrite rod antenna which we found to be perfectly adequate within a thirty-mile radius of New York City for reception of major broadcasting stations. Background noise is low, approaching the characteristics of an FM tuner on the stronger stations.

Our measurements do not attempt to duplicate or verify EICO's figures, since the measuring equipment and techniques differ. In our sensitivity measurements we used a laboratory-



Simplicity characterizes EICO tuner.

quality AM signal generator, modulated 50% at 1,000 cps. Not being in a screened room, our background noise level was higher than it would normally be, but some idea can be gained of the signal-to-noise ratio variation with signal strength. The AGC action was only partially effective in maintaining a constant output level, but was adequate to prevent "blasting" as one tuned from a weak station to a strong one.

The frequency-response curves show relatively little difference between the response in the wide and narrow IF bandwidth conditions. The audible difference, however, was immediately apparent. In the wide position, only a slight treble boost on our preamplifier was needed to produce a reasonable facsimile of FM reception. An "A-B" comparison with an FM broadcast showed up the limitations of the AM tuner, but without such a direct comparison it was not immediately apparent which one was being heard.

The warm-up drift of the HFT94 was less than 5 kc, and took place only in the first one or two minutes after the set was turned on.

We feel that the HFT94 is capable of getting almost everything of AM program material, at a price far lower

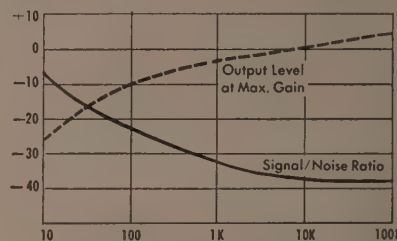
than that of any other tuner of comparable performance which we have seen. It would be an excellent choice for any unfortunate listener out of range of an FM station who still wishes to enjoy a quality of reception well beyond that offered by table model or portable radios. **H. H. Labs.**

MANUFACTURER'S COMMENT: We are pleased to note that most of your measurements agree with our specifications. The signal-to-noise ratio discrepancy appears to be the result of not making the measurement in a shielded room. This however is clearly stated in your report.

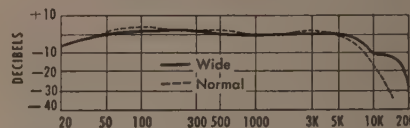
There is just one point which we feel should be clarified—namely, frequency response.

As you probably noticed from the schematic, we are using IF transformers with capacitive coupling bandspread, an inexpensive but effective method that gives practically flat top response on wide band.

In this connection we wish to stress the point that there is a measurable difference of response between the NORMAL and WIDE positions as can be seen from the graph we extracted. On the basis of your aural testing it would seem clear that you were actually obtaining the responses shown in our graph.



Output level and signal-to-noise ratio.



Response: wide and normal IF positions.

Sonotone 8TA4 Stereo Cartridge

SPECIFICATIONS (furnished by manufacturer): **Frequency response:** smooth 20 to 20,000 cycles. Flat to RIAA out to 15 kc with gradual rolloff to 20 kc. **Channel isolation:** 20 decibels. **Compliance:** 3.0 x 10⁻⁶ cm/dyne. **Tracking pressure:** 3 to 5 grams in professional arms, 4 to 6 grams in changers. **Output voltage:** 0.3 volt. **Cartridge weight:** 7.5 grams. **Price:** sapphires, \$14.50; diamonds,



Sonotone 8TA4 Stereo Cartridge.

\$29.50. **MANUFACTURER:** Sonotone Corp., Elmsford, N. Y.

At a glance: The Sonotone 8TA4 ceramic stereo cartridge has smooth frequency response and adequate channel separation to beyond 10 kc. Its listening quality is comparable to that of many more expensive car-

Continued on page 113

HERE'S WHY HERMON H. SCOTT
MAKES HIS STEREO TUNER

as different inside
as out!



High fidelity stereo broadcasts make new demands on AM and FM tuner performance. Reception of the FM channel must be distortion free and wide range even though the signal may be very weak. The AM channel must be reproduced with a quality comparable to FM. Unless these high standards of performance are met the true realism of the stereo broadcast will be lost. To meet these new requirements Hermon H. Scott designed a completely different kind of AM-FM tuner.

On the FM side, the most important difference is H. H. Scott's exclusive "Wide-Band" Design . . . a costlier, more difficult way to build a tuner . . . but a way that gives important benefits to you, the listener.

Wide-Band design gives muscle to weak stations . . . lets you pull them in with such clarity you'll think they're strong. Ordinary tuners can often receive weak stations, but they *sound* weak . . . distorted and fuzzy.

Wide-Band design eliminates AFC, with all its disadvantages. Wide-Band holds stations in tune . . . strong or weak . . . without the danger of the weak station being pulled out of tune by a nearby stronger one . . . which happens with AFC.

In crowded signal areas Wide-Band Design lets you pick the station you want from the many. With an ordinary tuner it would be lost in a jumble.

Some FM tuners are bothered by ghosts similar to those that create problems in TV. A station is reflected from nearby buildings or objects and creates secondary signals that make good reception difficult or impossible. Wide-Band design blocks out all but the primary signal . . . gives you clearer reception than was ever possible before.

Wide-Band design guards your tuner against obsolescence because it provides the wide frequency range essential for high fidelity multiplex reception. You will be able to receive these broadcasts by adding a simple adaptor to your 330D.

The AM side of the H. H. Scott 330D is different too, because it was designed specifically for stereo. Its sound is so perfect that good AM stations sound like FM. This is essential to stereo reception . . . as both the AM signal and the FM signal . . . the two "sides" of the stereo message . . . must be equal in quality to give life-like stereo reception.

This faithful AM signal is achieved through H. H. Scott's different kind of

AM detector . . . a Wide-Range detector that receives the full audio range, up to 15,000 cps . . . reception that is impossible with ordinary design. The Wide-Range detector also accepts even the loudest musical climax *without* distortion. Most tuners are unable to achieve this without the sound breaking up or distorting.

Hear these differences for yourself. Go to your component dealer and ask to hear the tuner designed for stereo . . . from the inside, out . . . the H. H. Scott 330D AM-FM Stereo Tuner.

H. H. SCOTT

H. H. Scott, Inc., 111 Powdermill Road, Dept. HF-2, Maynard, Mass.

Please rush me the FREE booklets I've checked below.

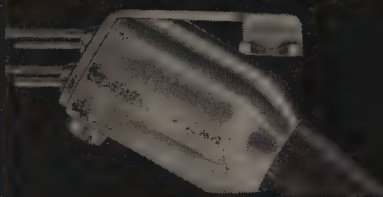
- ☐ "How To Use Stereo Components In Your Decorating Plans"
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MUSIC IN THE MIDWEST

Continued from page 44

often uncompromisingly experimental—art at the University of Illinois are winning international attention.

Among the distinguished conductors to lead student groups in Illinois festival programs are Leopold Stokowski and Ernest Ansermet. (The latter reported with surprise that there were more good flute players in the Urbana-Champaign community than in the leading orchestras of Europe.) Illinois has just begun experimentation with *musique concrète*, thereby creating a further opportunity for contrasting American achievement with that of the Continent.

The postwar boom in music instruction can be seen conspicuously in the ratio of students currently enrolled in music courses to the number of graduates of such courses. At Illinois there are 1,000 presently registered for music courses, as compared with only 1,400 alumni. Indiana University at Bloomington has had better than a hundred per cent increase in music students in the past dozen years, and its music staff exceeds 160 members, over half of whom are permanent faculty. There has not yet been time for an international musical celebrity to emerge from these still young institutions, but to judge from the training opportunities provided, it is reasonable to assume that their alumni will in due course include artists of more than local reputation.

In any case musical life at the universities is increasingly creative. Since 1949 Indiana has offered an annual production of Wagner's *Parsifal*, with a student cast and orchestra. Approximately sixty other operas and light operas have received similar presentations since 1948, among them such taxing works as Strauss's *Ariadne auf Naxos*, Verdi's *Falstaff*, and Mozart's *Così fan tutte*. Faculty members behind these productions include such familiar figures from the Metropolitan as tenor Charles Kullman and conductor Frank St. Leger, both of them recently recruited Indiana professors.

On the instrumental side, this university offers instruction under such established artists as cellist Janos Starker, whose studio becomes open to twenty-five or so young artists who could never afford to work with him if state-subsidized tuition did not pay the greatest part of his salary. The presence of musicians of this stature in a university community, and their freedom to appear in recitals there without concern for box-office programming, is another asset.

The state universities also appear to be performing two additional func-

tions in the Midwest. First, since few American composers of serious music can sustain themselves economically by that activity, a place on a music faculty is what keeps many of them alive. Happily, within the university community a fruitful relationship between performers and creators is possible, and such established figures in American music as Aaron Copland and Roy Harris find their time spent on campus to be thoroughly stimulating. (Even Nadia Boulanger was a recent visiting mentor.) The second contribution comes from the fact that most Midwestern state universities were deliberately established in the rural "downstate" areas rather than as part of the principal city of the state. The university therefore tends to become a second cultural center, reaching those who live too far from a metropolitan area to avail themselves of its resources.

This influence is, of course, extended by the many university graduates who return to their homes in the smaller communities and, whether they appreciate it or not, continue the Thomas operation either as performers or as supporters of serious music along Main Street. The steady addition of Midwestern stops to the itineraries of serious touring musicians and musical organizations can only be suggested here. Community concert associations are a well-anchored part of Midwestern life, providing such success stories as Topeka's *coup* in presenting Herbert von Karajan and the Berlin Philharmonic in a municipal auditorium with fifty per cent more seats than Carnegie Hall. Mason City, Kokomo, and Manitowoc may still sound like settlements in a corn-fed Siberia, but a visit might prove a surprise.

One further strong voice of music in the Midwest is radio. The region is generously endowed with stations, with a particularly high concentration of FM broadcasting, much of it very high-quality fare. Chicago listeners have some thirty FM stations within range of a powerful tuner, about half of them local. One of them, WEFM, is the oldest FM channel still in operation and the original FM "Good Music" station. Its continuing policy, thanks to support by the Zenith Radio Corporation, is to offer no commercials whatsoever. Again the universities have an important role. Urbana's WILL (FM and AM) provides good music and other distinguished programs from the Illinois campus for a potential audience of half the population of the state. Ann Arbor (Michigan), Bloomington (Indiana), Iowa City, Lawrence (Kansas), and other university towns all have their access to the airwaves.

Ann Arbor is also the national center for educational television, with such programing as the complete Bartók and Beethoven quartets analyzed and performed by the Fine Arts Quartet of Chicago. This series, in which the players discuss the music in informal conversation and then play it in uninterrupted performance, was one of the first real demonstrations of television's potential as a medium for increased musical appreciation.

The primary gap in Midwestern musical life is opera. Theodore Thomas took one of the greatest financial defeats of his career when his American Opera Company, intended to present standard repertory in English to the audiences that had welcomed his orchestra, failed to attract an adequate following. Chicago has maintained opera, with few long breaks in its production record, for seventy years, but meeting the annual budget is still a struggle. The NBC Opera Company found itself a Midwest audience during two years of touring from a South Bend (Indiana) springboard, and the market for summer opera—as shown in Cincinnati's "Zoo Opera," Kansas City's "Starlight Theatre," and like ventures—is established. But Midwestern opera companies cannot challenge those of the rest of the world on anything like the equal basis with which Midwestern orchestras can claim recognition. This will undoubtedly come in time. Recent and memorable productions of Janacek's *Jenufa*, Mozart's *Così fan tutte*, and Wagner's *Tristan und Isolde* by the six-year-old Lyric Opera of Chicago have attracted national as well as regional interest.

Midwestern contributions to American folk and popular music, the now-historical places of Chicago and Kansas City in jazz, hardly need retelling, although they are another dimension of the picture.

As America lives today, the Midwest is old and long-settled. Its adolescent and brawling days are over; its country folk are aware of both the Book-of-the-Month Club and the *Prairie Farmer*; and when it thinks of entertainment, both Puccini and Presley are names with an attraction. Midwesterners will probably always have their own individuality, depending in part on the terrain, traditions, and history of their region. But vitality is also a Midwestern trait—and so are curiosity, regional pride, and hard work. As these forces come to be channeled more and more into the arts, they may yet produce a regional metamorphosis worthy of Whitehead's vision.

WITH DYNAKIT YOU KNOW YOU HAVE THE BEST!

The new Dynakit Stereophonic Preamplifier has all the quality features which you require for the finest high fidelity reproduction. This handsomely styled control unit is a model of classical quality and contemporary simplicity.



PAS-2 \$59.95 kit,
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BEST IN EVERY WAY

In either kit or wired form, the new Dynakit Stereo Preamp represents both the finest quality and the finest value available. It utilizes the basic circuitry of the famous Dynakit monophonic preamplifier without compromise of quality. This circuit has the lowest possible distortion, an absolute minimum of hum and noise, superior transient response, and every other attribute which can contribute to modern, satisfying sound quality.

Dynakit's basic philosophy of simplicity of layout and control action, along with impeccable performance, is well exemplified in the design. Every useful function is incorporated, but the operation of the unit is not complex since the controls are arranged and identified in a functional manner. Operation of controls and switches is smooth, noise-free, and non-interfering. The unit is a pleasure to assemble, a pleasure to operate, and a pleasure to hear.

It is not necessary to spend a lot of money to have the best sound available. Dynakit equipment has no compromises in quality. It is designed to be the finest and to be used by those who are not satisfied with less than the best. We suggest that you listen to it at your Hi Fi dealer, or write for our brochure which gives complete specifications on all Dynakit high fidelity components.

★ Best Performance

Frequency response within 1 db 10 cps to 40 kc. Distortion (either IM or harmonic) less than .05%. Response and distortion unaffected by settings of volume control. Undistorted square wave performance demonstrates outstandingly fine transient performance. Noise and hum inaudible at normal listening levels. High gain permits operation with lowest level cartridges. (1 millivolt input gives 1 volt output on RIAA input.)

★ Finest Quality Components

1% tolerance components used in critical equalization-determining circuits. Tone control components matched to provide absolutely flat response at center settings. Highest quality plastic molded capacitors, low noise resistors, conservatively operated electrolytics, plated chassis and hardware, all lead to long life with unchanging specifications. One year guarantee on all parts.

★ Greatest Flexibility

7 stereo inputs (or 14 monophonic ones) provide for all present and future sources. "Special" input provides option for special equalization characteristics. Provision for tape head, tape playback amplifier, and monitoring tape recordings. Independent tone controls for each channel. Exclusive Dyna "Blend" switch to control stereo separation. Unique feedback scratch filter takes out the hash and leaves in the music. Rear panel ac outlets enable switching other components with preamp on-off switch. Self-powered (with dc heater supply) permits use with any amplifiers.

★ Outstanding Appearance

Choice of bone white or charcoal brown textured finish cover. Solid brass, etched front panel. Designed by Raoul Ibarguen, prominent industrial stylist. Requires only 13" by 3 3/4" panel space and can be readily mounted on any thickness of panel with convenient PM-3 auxiliary mounting kit.

★ Easiest Assembly

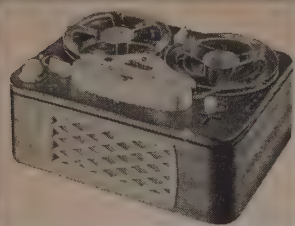
About 8 hour average assembly time—from one-third to one-fourth that of other kits. Assembly speeded by use of pre-assembled printed circuit boards plus ultra-simple and accessible layout of parts. Complete pictorial diagrams included plus step-by-step instructions so that no technical skill is required. Also available fully wired and individually tested.

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BIG BASS

Continued from page 48

way to avoid distortion of the low-frequency waveform. The cone does not have to move so far, and the movement step-up is entirely acoustic and thus distortion-free. The cabinet must be well made and sealed well to prevent buzzes and air leaks, which can more readily spoil performance of this type than some others.

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GIULIETTA SIMIONATO

Continued from page 50

exactly nervous, only my heart kept going bumpety-bumpety-bump. But now that I have started, I see that I can adapt myself to them, and I enjoy giving them."

Although her experience of concert-going has been too limited to permit drawing many deductions, Simionato has had ample opportunity to observe quite a distinction between opera house audiences in the United States and in Europe, especially in Italy. She has even worked out a mathematical ratio between curtain calls here and abroad, according to which four bows in Italy are the equivalent of eight in the United States. "There they are cooler, and not so outgoing in their response," she says. "Here there is more of a spontaneous enthusiasm."

On records, Simionato—despite her misgivings as to the way she sounds—has left a distinct imprint in the field of Italian opera, her activities ranging from the minor role of Maddalena, the girl who makes up the fourth in the Quartet from *Rigoletto*, to that of the very major role of Rosina in the *Barber of Seville* in its original mezzo version. For London Records she holds the same position among mezzos that Tebaldi holds among sopranos and Del Monaco among tenors.

She says that she follows no different approach in singing for the microphone and for a live audience. "The technique is the same," she explains, "but you have to control yourself more closely. A big effect on the stage often is not beautiful on a record. And I do not think a record can ever be as natural as a stage performance."

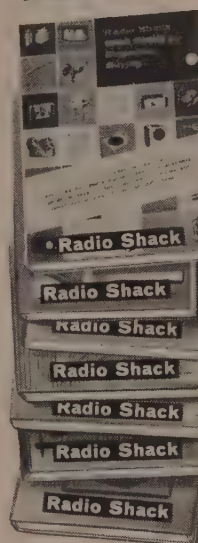
In one respect, however, Simionato finds recording more to her taste than performing in the opera house: you can record early in the day. Her preference for getting down to business first thing in the morning makes her almost unique among opera singers.

"Tenors don't like to sing before one p.m.," she says, "and I have met many other singers who have said they can't sing in the morning—that it is impossible for them. To me it doesn't make any difference. I even prefer the early morning; I am better rested then. But I will sing whenever they want me to; I am always ready to sing."



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REINER'S ORCHESTRA

Continued from page 41

ment and a matured sense of humor. It was a measure of Kuyper's diplomatic skills that John Weicher, who had been concertmaster of the Chicago from 1937 to this season, consented to remain with the orchestra as principal second violinist after Reiner decided that he wanted Louisville's Sidney Harth as concertmaster.

Chicago musicians credit Kuyper with holding the orchestra together during the long interregnum separating Stock and Reiner. The management has been at least as proud of the orchestra as Reiner is, and has had even more chance to show its

pride, because Reiner takes no interest in what is done at Ravinia or by the guest conductors. Most conductors are appalled by the need to cram all preparation for a Ravinia concert into one three-hour rehearsal, and react skeptically to the assurance that the Chicago is one big, fast study. They apologize later for their skepticism. Aaron Copland, who came to Ravinia in 1956 for a program of his own works, made his apology public. He opened the rehearsal by telling the orchestra that he didn't think they could master the pieces on the program in three hours, "but Kuyper says you can do it." He wound up dismissing the orchestra half an hour early with the words, "Kuyper was right."

On musical matters, of course, Reiner's word is law. Reiner is, for instance, basically antagonistic to serial composition: "I do not believe," he says, "in using musical expression to experiment with mathematical formulas." He has programed Stravinsky's *Agon* and the Webern *Six Pieces* ("which made a great failure," he observes; "and they were very well played, too"). Otherwise, Reiner has avoided twelve-tone music, which means that his programs are somewhat light on current compositional output. He continues, however, to play a great deal of the music of twenty and thirty years ago—music by Bartók, Hindemith, Prokofiev, and Stravinsky, much of which he was responsible for introducing to America. And such music, as observers have noted all over the world, remains quite radical enough for the ordinary symphony subscriber.

In 1957, Reiner and Margaret Hillis organized the first permanent chorus to be affiliated with the Chicago Symphony, and the last three seasons have seen greater numbers of choral works on the programs. Though it is not likely that RCA Victor or any other force in heaven or earth could dictate Reiner's choice of music to play, the Victor recording contract does influence what will be programed during any particular week. One Saturday-night Popular Concert, for example, offered a group of four Rossini overtures, because the orchestra was to record them the next day.

Reiner usually stays away from managerial questions, but last year the rule was broken with a bang. As is rather widely known, the New York Philharmonic's tour of Russia and adjacent lands last summer was not originally planned for that orchestra. It was planned—by George Kuyper, his assistant Philip Hart, and a posse of ANTA experts—for the Chicago and Reiner. Everything was organized. All that remained was to buy the tick-

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ets and pick up the visas, and arrange adequate European supplies of Chicago bottled water (which Reiner particularly likes)—when Reiner suddenly decided he did not wish to make the tour.

Nobody really knows Reiner's reasons, though it seems likely he regarded the original schedule as too much and too quick for a man of his age. (The tour the Philharmonic played was less crowded than the one Reiner turned down, because the musicians' union raised hell about it.) The explanation he offered the orchestra was that the weather was wretched in Eastern Europe at that time of year; they wouldn't like it. To say that the orchestra was unhappy about losing the trip would be decided understatement, and even now the men speak of "what the Philharmonic did on our trip to Russia." For some of the musicians, who had already spent the \$2,000 or so they would earn on the trip, Reiner's decision was a personal disaster. It was reported that the orchestra hissed its conductor at the start of the first rehearsal after he had vetoed the tour, but apparently the report was false. What happened was that most of the men had decided to give Reiner the silent treatment, while a few had decided to talk loudly as a sign of displeasure. The majority shushed the minority, creating a sound suspiciously like a hiss. Nevertheless, "Reiner's Reiner." The men were proud of the quality of their orchestra and knew how much their conductor had done for it; relations presently returned to normal.

Reiner and his wife live just outside Westport, Connecticut, in a beautiful two-story, L-shaped, white stucco enlargement of a European farmhouse which they built for themselves in 1928. The property is a large one: a park, formal garden, and swimming pool surrounded by acres of woods. The rooms inside the house are large and dark and rather elaborately fitted; the front door, perhaps significantly, is disproportionately small. For the Chicago season, the Reiners maintain an apartment in the Loop, near Orchestra Hall; but it cannot be said that they live in Chicago. Unlike most conductors, Reiner will not go out of his way to cultivate the social leaders of the community which supports his orchestra. He knows few people in Chicago, and apparently does not care to know many more.

The Chicago Symphony is Reiner's for as long as he may want it, but his aloof attitude toward the community gives rise to constant rumors that he is about to quit. Such rumors are pre-

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REINER'S ORCHESTRA

Continued from preceding page

mature. The current season is only the second of a three-year contract, and Reiner is sure to be back for 1960-61. After that, nobody knows—possibly not even Reiner.

In most respects, the Chicago job is as desirable as any this continent offers. The pay is good, the orchestra excellent, the management professional, intelligent, and rich enough to allow great leeway in programming. From Reiner's point of view, however, there may be certain disadvantages. Though his American career has been mostly with orchestras, Reiner is first and foremost an opera man: Chicago got him, in fact, only after he had decided that he could not in good conscience go along with Rudolf Bing's notions of how to run an opera house. The Chicago season is a long one, and as music director Reiner is committed by contract to nineteen of the twenty-eight weeks (in this season; next season he may be able to ease off a week or two). Reiner is seventy-two, and though his health is excellent he worries about it. He came to prominence as a young man, and most of the conductors he competed against are now dead. He has days when he regards nineteen weeks of three and four concerts a week as a considerable physical burden.

Moreover, Chicago's musical scene displays an unusual degree of political nastiness. Although Robert C. Marsh says, elsewhere in this issue, that Chicago is no longer Sandburg's hog-butcher to the world, the place still likes a good bloodletting once in a while. Criticism in the Chicago papers tends to be more cutting and more personal than is customary in this country—a situation caused and regularly exacerbated by the extraordinary skill of Claudia Cassidy. At the beginning, Reiner had Miss Cassidy on his side, but this season, perhaps because of incidents just before and just after the collapse of the Russian-tour project, Miss Cassidy seems to be chiseling Reiner's name on one of her surplus gravestones. For example, her criticism of Reiner's *Pines of Rome*: "What was missing . . . was the visionary mysticism without which the louder passages sound like a speech by Mussolini." Now this is a brilliant phrase, pinpointing with graceful economy one of the objections to a meretricious piece of music. The march of the imagined Roman legion is a speech by Mussolini. One may doubt, however, whether Miss Cassidy would have blamed it on Reiner in previous years.

Lacking Miss Cassidy's marksman-

ship with the small bore, her rivals have been virtually forced to use heavy artillery to secure equivalent killings. Moreover, the instability of the years between Stock and Reiner gave almost everyone in Chicago a somewhat exaggerated notion of the function of the newspaper on the musical scene. Robert C. Marsh of the *Sun-Times* is, as readers of this magazine know, a first-class reporter as well as a critic; and the Chicago atmosphere has led him to lard his columns with somewhat more greenroom gossip than conventional canons would allow.

Reiner claims not to read the critics, and will go to outrageous lengths to support his claim. Not long ago, Marsh's name came up in a casual conversation, which Reiner thereupon interrupted. "Who?" he said querulously.

"Marsh. Robert Charles Marsh."

"I never heard of the man," Reiner said with satisfaction, and firmly steered the conversation back where it had been.

All claims aside, Reiner obviously does read what is written about him, and deeply resents unfair criticism—a description which every artist uses to cover a wide spectrum of negative reaction. Reiner's attitude towards his fellow man is one of more or less genial contempt, and like most people who hold such attitudes he feels himself in a relatively isolated and exposed position. Thus, for all his world-renowned mastery of the rude remark and the pointed silence, he suffers from a relatively thin skin—by no means an asset in Chicago.

Nevertheless, even a concerted attack in the press, which is unlikely, could not drive Reiner from Chicago if he wished to stay. Reiner has said so many outrageous things so often that observers tend to forget that he *knows* when he is being outrageous, and enjoys it. Behind his contempt for others lies an unusual intelligence, verbal as well as musical, and a thoroughly if somewhat peculiarly developed sense of humor. Though he cannot take criticism well, he does take a joke, and over the passage of time most criticisms become jokes. At his 1958 party for the men, Reiner asked the orchestra's mimic to do his imitations of conductors, and then, a touch maliciously, asked for the imitation of Reiner. This act was cleaned up a little—invariably—but the audience thought it contained several palpable hits. Reiner loved it, and recalls it happily as rougher than it was.

Musicians in Chicago believe that Reiner would now like, oddly enough, the sort of proposal Marsh made a few years ago—a second regular conductor, subordinate to the Music Di-



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rector, to take a greater share of the seasonal burden. Failing the discovery of someone able to carry the job and yet willing to remain under Reiner—or strong public acceptance of Walter Hendl, Reiner's young associate conductor, whose work for the American Recording Society a few years back marked him as a major talent in his generation—it is generally believed that Reiner will simply renew existing arrangements. He has built orchestras in this country for Cincinnati, Pittsburgh, and now Chicago, and the last of them is not only his best but one of the great ensembles of the world. People who know Reiner well find it hard to believe he would give up this magnificent, flexible, responsive instrument to cast himself into the irritating inefficiencies of guest-conducting other men's orchestras.

HF REPORTS

Continued from page 104

tridges, and it has complete freedom from induced hum. However, it needs at least 6 grams of tracking force to reproduce loud recorded passages clearly.

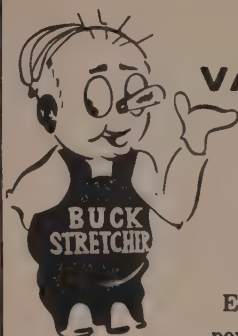
In detail: On the Westrex 1A stereo test record, the Sonotone 8TA4 has a response flat to within 2 db from 1 kc to 13 kc. Channel separation is in the vicinity of 20 db in the middle-frequency range, comes down to 10 db at 10 kc, and nearly disappears at 15 kc. This is fairly typical of moderately priced cartridges, both magnetic and ceramic, and makes possible a very satisfactory stereo effect.

Monophonic response with the Cook 12 record is smooth, but a 5-db peak occurs at 6 to 7 kc. This indicates a relatively high stylus mass, as compared to many magnetic cartridges which on this record have resonance at 15 to 17 kc. The Sonotone 8TA4 is a turn-over cartridge, with a 1-mil sapphire opposing the 0.7-mil diamond on the tip of a hollow aluminum stylus arm. Since the mass of both styli must be moved by the stereo record groove, the relatively low resonance is easily explained.

The cartridge was tested in an Empire 98 arm; arm damping made it difficult to determine the low-frequency resonance, but it appeared to be about 14 cps. The compliance of the stylus is obviously fairly high for the resonance to be so low. Compliance seems not linear for the large excursions found on some record grooves, however, since in these cases we found a tendency for rattling and distortion

Continued on next page

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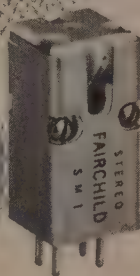
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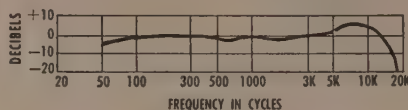


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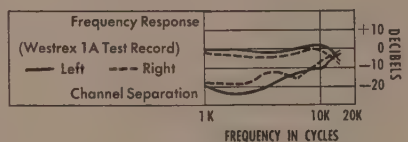
Continued from preceding page

when tracking at forces lower than 6 grams.

All our measurements were made with the cartridge equalized to constant velocity, so that it could be played through the magnetic phono input of any preamplifier. The manufacturer's recommended equalization network was used. The output voltage at 5 cm/sec stylus velocity at 1 kc was 35 millivolts, which is far greater than the output of any magnetic stereo car-



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Left- and right-channel response.

tridge. Absolutely no magnetic hum could be induced in the cartridge.

To summarize the features of the Sonotone 8TA4: it is a turn-over type which will play any kind of record, its stylus is easily replaceable, it has high output and complete freedom from magnetically induced hum, is physically rugged and inexpensive—and it sounds fine. The high tracking force it requires, combined with the relatively high stylus mass, can cause more record wear than cartridges with less mass and lighter tracking force.

H. H. Labs.

MANUFACTURER'S COMMENT: An additional and unique feature of the 8TA4 cartridge not mentioned in the Hirsch-Houck report is its built-in rumble suppressor, which, depending upon severity, can minimize or virtually eliminate turntable rumble. This feature makes the 8TA4 particularly desirable for older monophonic turntables or changers which are being converted to stereo.

With regard to tracking force, we have tracked this cartridge on heavily modulated program material at 3 grams with reliable performance. At such light force, however, slight variances in performance may occur from one tone arm to another. For this reason, our advertised tracking-force specification is expressed as "3-5 grams for professional tone arms, 4-6 grams for changers," in consideration of these variances.

The smooth rise at 6-7 kc is in no way indicative of stylus mass. The stylus mass—record compliance resonance for the 8TA4 is well damped to reduce record wear and distortion. It is, therefore, difficult to detect by ordinary test means and actually occurs at 12 kc.

Concerning the extra stylus tip, it adds less than 0.5 milligrams effective mass which is approximately only 7 milligrams.



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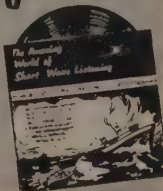
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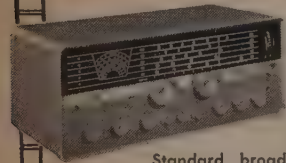
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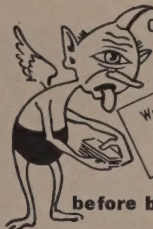
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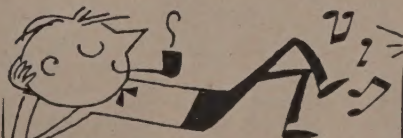
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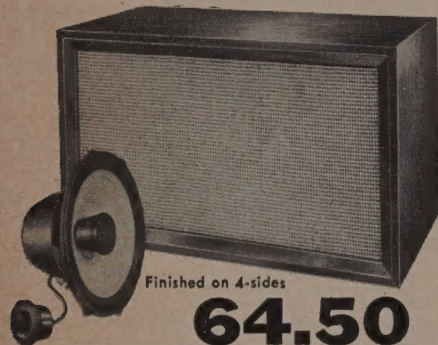


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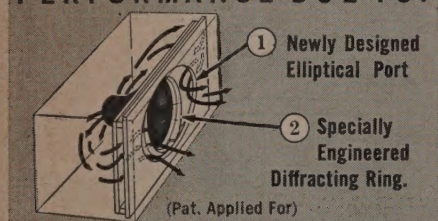
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